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APRIL 17, 1918

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CHAS. K. HARRIS

COLUMBIA THEATRE BLDG.
47th STREET & BROADWAY

NEW YORK CITY

The NEW YORK CLIPPER

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POLICE WATCH THEATRICAL BUILDINGS

GAMBLING RAIDS EXPECTED

Following the raids by the police in the last fortnight of a section of New York's tenderloin bounded by Forty-fourth Street on the south, 110th Street on the north, Sixth Avenue on the east and Broadway on the west, it became known on Monday that the police had placed a strict watch on several theatrical buildings in the Long-acre district. In fact, it is known that plain clothes men have been assigned to keep a close watch over at least two such establishments.

The object of this measure is said to be that the police are convinced the buildings in question are either harboring handbook makers or are a rendezvous for men connected with poolrooms.

It was said that the police had been informed that one building, a short distance from Forty-second Street, which is occupied largely by vaudeville agents, harbored not less than three handbook makers, the patrons of which came mostly from the agents in the building.

In the other instance, men long known to have been associated with gambling were followed to the building in question and were there seen to enter the office of a producer. A close tab has been kept on their actions, and it is possible that raids may take place within the near future.

One aftermath of the sensational raid of two weeks ago was the dismissal from custody of two actresses and two theatrical agents taken in the police dragnet at that time.

The District Attorney's office declared last week that the all-night restaurant, so-called social club and chop suey district still was under surveillance and that startling developments might be looked for. It was even intimated that, unlike nature's element, the "lightning" might possibly strike again in the same place.

The recent raids are said to have been instigated by army officers to prevent the sale or the giving of intoxicating liquors to soldiers and sailors in uniform. Moral conditions in New York's tenderloin and along the metropolis' white way is said to have caused dissatisfaction in the Army and Navy departments in Washington, the national authorities intimating that, unless the police took drastic action to suppress vice and the sale or giving of whiskey to men in uniform, the War and Navy departments would take a hand. The raids were planned sometime ago by District Attorney Swann and his aides. Search for material witnesses in the Cohen-Rothschild murder case hastened them.

Assistant District Attorney James E. Smith declared last week that the district raided is infested by the worst element in New York. He declares that the old East Side gangs, including burglars, pickpockets, blackmailers, gunmen and gangsters, have taken refuge within a stone's throw of Broadway. He is convinced that a few more raids like those of the last two weeks will break up conditions that, he says, have been gradually growing worse for the last three or four years.

SAYS HE WAS "DOUBLE-CROSSED"

CINCINNATI, O., April 15.—Theatrical circles here were given something to think and gossip about to-day, when, in an authorized published statement, Richard Bennett, playing "The Very Idea" at the Lyric Theatre, said that he had been "double-crossed" by somebody, somehow, out of the star role in "The Copperhead," now making a hit in New York, and in which Lionel Barrymore is starring. Bennett refused to say how the double-crossing came about. He claims that the star role was written for him. He is a personal friend of Fred Landis, who wrote "The Glory of His Country," from which "The Copperhead" was dramatized. Bennett made it plain that he was deeply grieved that the big success which he said should have been his, is now going to another.

DIXON TAKES THIRD AVENUE

Martin J. Dixon, who formerly controlled the Third Avenue Theatre, has just taken a new lease on that house and is planning to put in pictures on May 4th, with the possibility of turning it into a stock house in the Fall. His lease is understood to run for a long term of years.

The house was last operated by Louis Sidman, who tried stock and vaudeville in it, but was not successful with either. Dixon will have Ira Herring as his assistant.

RUSH BANKRUPTCY STARTS

The proceedings in bankruptcy which have been started against Edward F. Rush got under way last week when President Sackett, of the Mutual Bank, was examined relative to the transfer of stock held by Rush in the Vanderbilt and Norworth theatres, both of which were said to have been made through the bank. He was also questioned relative to the sale of some property in New Rochelle which Rush owned.

HITCHCOCK SHOW POSTPONED

CHICAGO, April 15.—The opening of Raymond Hitchcock's new musical "1918 Revue," which was to have taken place May 4th at the Colonial Theatre, here, has been postponed owing to a breakdown of Hitchcock. The actor's ailment is complicated by an attack of rheumatism, and he goes to French Lick, Ind., on Monday.

IT'S "CHIC" NO LONGER

CINCINNATI, April 15.—The name of "Chic" Sales is fast becoming Charles throughout the country, which may or may not be because he is scheduled to appear in a full length comedy this Fall under the management of the Shuberts, and Charles sounds much more impressive than the undignified "Chic."

IT'S BERNHARDT NO MORE

Mme. Sarah Bernhardt does not like to be called either Bernhardt or Sarah Bernhardt, and orders were issued last week by the Orpheum circuit, over which she is now playing; that, hereafter, all her billing must read Mme. Sarah Bernhardt, in deference to her wishes.

RHINOCK WON'T RUN AGAIN

Joseph L. Rhinock, treasurer and vice-president of the Shubert Theatrical Company, otherwise a good old-fashioned Kentucky Democrat, has declined to be nominated again for Congress by the Blue Grass patriots.

COLUMBIA WHEEL SHOWS TO GET EXTRA TIME

ALL MADE MONEY THIS YEAR

Nearly every show on the Columbia Circuit will have extra time after the close of the regular season, which will be the week of May 6.

It would be no news to say that this has been the best season burlesque has ever experienced since the Columbia Circuit was organized a dozen years ago. There have been seasons in the past where some shows have closed at the end of the season with a loss, but it can be said without a bit of hesitation that every show on both the Columbia and American Circuits made money this year.

Below will be found a list of the Columbia shows, giving the extra time, the dates and theatres the shows will play the week after the regular season.

Sporting Widows

Week of May 13, Majestic, Jersey City; week of May 20, Casino, Brooklyn; week of May 27, Miner's Empire, Newark; week of June 3, Hurtig & Seaman's, New York.

Bon Tons

Week of May 13, Gayety, Boston; week of May 30, Empire, Brooklyn; week of May 27, Casino, Brooklyn; week of June 3, Miner's Empire, Newark.

Irwin's Big Show

Week of May 13, Empire, Albany; week of May 20, Waldron's Casino, Boston; week of May 27, Majestic, Jersey City; week of June 3, Casino, Philadelphia.

Mollie Williams' Show

Week of May 13, Gayety, Montreal; week of May 20, Empire, Albany; week of May 27, Gayety, Boston; week of June 3, Empire, Brooklyn.

Hastings' Big Show

Week of May 13, Syracuse and Utica; week of May 20, Gayety, Montreal; week of May 27, Empire, Albany; week of June 3, Gayety, Boston.

Liberty Girls

Week of May 13, Gayety, Pittsburgh; week of May 20, Star, Cleveland.

Follies of the Day

Week of May 13, Gayety, Buffalo.

Star and Garter Show

Week of May 13, Gayety, Toronto; week of May 20, Gayety, Buffalo.

Sam Howe's Big Show

Will close on the regular season week of May 6 at the Columbia, Chicago.

Some Show

Week of May 13, Star and Garter, Chicago; week of May 20, Gayety, Detroit; week of May 27, Gayety, Buffalo.

(Continued on page 7.)

HALTED HANGING OF KAISER

An incident which occurred last week in connection with the presentation of "The Kaiser, the Beast of Berlin," at the Broadway Theatre, will, it was said Monday, more than likely be brought to the attention of the Department of Justice.

The Jewel Film Company, which is producing the picture, had arranged, through A. D. V. Storey, publicity man for "The Kaiser," for the hanging in effigy of Emperor Wilhelm from the marquis of the theatre.

The United States Marines publicity bureau had heralded the event from one end of town to the other. The National League for Woman's Service was to have representatives on hand to sell Liberty Bonds. Ushers of the theatre, dressed as Belgian girls, were to grasp the rope that was to hang the "Beast of Berlin."

On the eve of the "execution," Felix Isman, who controls the Broadway Theatre, dispatched a letter to Storey, the latter says, in which he objected to and prohibited the demonstration. Isman declared that if an attempt was made to put the plan into execution, his men were instructed to put a stop to it.

In speaking of the matter Monday, Storey did not hesitate to apply the terms disloyal and pro-German to Isman. He, as well as others who expressed themselves, appeared to be not a little incensed over the incident.

MAYOR SCORES MANAGERS

ATLANTIC CITY, April 15.—The regular monthly meeting and dinner of the Atlantic City Amusement Association was attended by Mayor Bacharach, who addressed it in warm terms concerning the ordinance now before the commissioners, prohibiting theatrical entertainment of any nature in the shore-front cabarets. He declared that the owners of the cabarets were themselves to blame for the legislation now pending, because of their flagrant abuse of privileges. It is argued that his speech was an augury of the doom of the cabaret in Atlantic City. The ordinance in question comes up for final reading next week.

QUIZ ACTORS IN VICE QUERY

Twenty-five actors and actresses who were found in various chop suey joints early last Sunday morning in the second of a series of raids on the city's tenderloin by the police, were taken to the Forty-seventh street police station, questioned and then subpoenaed for their appearance in an investigation into New York vice conditions.

A number of those subpoenaed are with the production of "Chu Chin Chow" at the Century Theatre, others are members of the Winter Garden show and still others are vaudeville performers.

HENRY GUERTIN ARRESTED

As the result of a charge of petit larceny being lodged against him by a man whom, he claims, is totally unknown to him, Henry Guertin, a vaudeville actor and member of the N. V. A., was placed under arrest on Monday afternoon. Bail was fixed at \$500. Guertin declares it is a case of mistaken identity. The N. V. A. has engaged a lawyer to defend him.

MINSTREL HELD FOR THEFT

MINNEAPOLIS, April 13.—Lloyd Bloom, known on the stage as Alex. Fulton, was held here on charges arising in connection with the disappearance of a letter containing \$42. Decision has been reserved.

SLACKER LAW IS LIKELY TO PASS MAY 1

TO AFFECT MANY ACTORS

WASHINGTON, D. C., April 13.—It is likely that the Alien Slacker Bill, now before Congress, and which will, it is said, affect many English actors, will be passed by May 1. This is thirty days earlier than it originally had been intended to enact the bill into law.

By the provisions of the bill, which is known in Canada and England as the Military Service Recruiting Convention, all able-bodied, physically fit Britishers in America, will be given sixty days from the date of its passage to enlist, either in the English or American armies, if they have taken out their first naturalization papers, or with the forces of Great Britain, if they have not procured their first papers.

If, at the expiration of the sixty days of grace, there still are delinquent subjects of England, the British recruiting offices scattered all over the United States, will close up shop and say to America, with reference to such slackers, "Take them, Uncle Sam."

It is argued that English laws are impotent in America and that the authorities of Great Britain have no jurisdiction here. They cannot compel enlistment with John Bull's forces. The next best thing that England can do with her subjects in this country is to give them ample opportunity to align themselves with Great Britain's forces. If this last chance is not grasped, they will be branded as slackers by their native country and by Uncle Sam and, with this stigma attaching to them, will be involuntarily inducted into service under the United States flag.

The drastic conscription measures recently drafted by Parliament do not apply in this country, although by arrangement between England and the United States Government, the latter has inserted in the Alien Slacker Bill a clause which makes the age limit the same as now is obtaining in England, i. e., eighteen and a half years to forty-five. If measures now pending in Parliament are passed, the limit will be raised to fifty, and, in special cases, to fifty-five.

So imperative is the need for men on the battle front that conscription, in its new phases, applies to exempted industries of the most essential importance in winning the titanic struggle, to munition makers, miners and engineers.

The conditions of the new bill are more rigid than has ever been dreamed of before. The whole world is to be "combed" for every available man for military duty.

"The place of every able-bodied Britisher is not on the stage, but in khaki," Major C. Broome-White, officer commanding the New York branch of the Eastern Division of the British and Canadian Recruiting Mission, declared this week. "England needs men badly. England is face to face with a peril, and the same peril menaces the United States."

While Major Broome-White was inclined to give British actors due credit for what they have done in behalf of their mother country, he declared that, while they possibly have done their bit, England now needed and demanded not only their bit but their all.

"It is the business of every British subject, be he actor or hod-carrier, in this country, to go to the nearest British recruiting depot and see in what capacity he can best serve England. That is the least he can do and that is the least that England will expect."

SINGER SUES REISENWEBER

Cecilia Novassio, a singer, has started a legal action against Reisenweber, Inc., to recover two weeks' salary, which, she alleges, the cabaret concern owes her for services performed. The legal department of the Actors' Equity Association is handling the case for Miss Novassio.

"YOURS TRULY" OPENS

ATLANTIC CITY, April 12.—"Yours Truly," the new musical comedy, the book and lyrics of which are by Thomas J. Gray, and music by Herbert Stothart, was produced for the first time last night at the Arthur Pearson. It is the tale of the tyro, and that Arthur Pearson has not yet served his novitiate in musical comedy, was definitely manifested in the choice he made.

"Yours Truly" is a sort of elevated burlesque. What flimsy structure there is of story is figment, and lacks genuine humorous fancy. Hope rose with the first curtain, which revealed a setting designed with satirical imagery, for the stage was the lobby of an Advanced Hotel filled with Advanced Women who made a feeble pretense of playing billiards and reading the tape of an ornate gold ticker. One wicked wretch even smoked a cigarette.

This bizarre note was carried out in the opening number of the piece and hope was quoted at par almost. But it proved to be a bear market, and the slump came right after the first song, which was the only creditable number in the whole unmelodic score. The finale of the act was nothing more than vaudeville of a rather indifferent type.

T. Roy Barnes headed the cast; his notable achievement was the speed with which he talked, the laughs that were accorded him being won entirely by his machine-gun style. Neither did Gertrude Vanderbilt acquit herself creditably. In fact, she might have been on the stage alone, with no relation or responsibility to the play, so intent was she upon the grandstand. Indeed, this frame of mind was blatantly predominant in the work of all the principals, who seemed more bent on scoring personal triumphs than upon lifting a poor show to the best possible level. As a result, "Yours Truly," which at best is painfully frail, suffered very considerably.

SELWYNS HAVE 4 SHOWS

WASHINGTON, D. C., April 16.—It seems now that Washington is destined to be a Summer theatrical resort, for plans have been made by local managers for the showing of several shows during the coming months.

Manager George Tyler, of the National Theatre, will soon put on a dramatization of Booth Tarkington's Penrod stories, while the Selwyns have reserved the Belasco Theatre for the presentation of four new plays—three in June and one in July. The first is "Double Exposure," by Avery Hopwood, the second is "Mrs. Lorraine," by Cosmo Hamilton, the third is "Ten for Three," by Roi Cooper Megrue, while the fourth has as yet not been announced.

WOULDN'T STAND FOR IT

When Michael J. Carroll, giving his address as 320 West Forty-fifth street and his occupation as stage carpenter, returned his questionnaire to Local Board No. 115, he claimed exemption on the ground that he had a dependent wife, it was stated at the board headquarters last week. Upon investigation by the board, Carroll's wife, Gertrude, waived the exemption and, according to those in charge of the board, asked that her husband be inducted into service, declaring that he did not support her and that she stood a better chance of getting the government's theatrical sheet allowance than she did his support.

WANT GREASE PAINT

Mrs. George Gould, of 857 Fifth Avenue, who is devoting considerable time to the welfare of soldiers, is receiving many applications from actors in the army for grease paint and other make-up, to be used in the putting on of the various shows at the different camps. Many things are sent to the soldiers, but few of their friends seem to think of the make-up desired by performers.

NORMAN TREVOR TO WED

Norman Trevor, now playing the leading male role in "A Pair of Petticoats" at the Forty-fourth Street Roof, has announced his engagement to marry Lady Constance, only daughter of the Countess Orrey, of England.

BOX OFFICES HIT BY THE LOAN DRIVE

10% DROP IS GENERAL

As was expected, the current Liberty Loan drive has resulted in a falling off in the attendance at the Broadway theatres. Theatrical men figure that business on the whole was about ten per cent. off during the past week. Reports from the leading houses show a slight improvement during the early part of the present week.

The theatres were hit hardest on the first two nights of the present drive, April 6 and 7. This was to be expected, as the same thing happened during the first two or three days of each of the previous loan drives.

Business at the Eltinge, where "Business Before Pleasure" has been doing capacity right along, took a drop of about fifteen per cent. below normal last week. "Eyes of Youth" at Maxine Elliott's showed a slight improvement over the previous week's business. "Parlor, Bedroom and Bath" at the Republic was quite a bit off at the box office. All of the foregoing are A. H. Woods productions.

The Shubert houses averaged up fairly well on the week. "Fancy Free" at the Astor led the list. "The Copperhead," at the Shubert, now on the cut-rate list, did not do so well as it did the previous week. It is estimated that "The Copperhead" did a business about fifteen per cent. below its normal average. The Hippodrome fell off at the night performances but it is said did its customary matinee business.

"Maytime" at the Broadhurst was ten per cent. off, as was "A Pair of Petticoats" at the Forty-fourth Street Roof and "Squab Farm" at the Bijou. Wm. Hodge, in a "Cure for Curables" at the Thirty-ninth Street, suffered about the same loss of business, the attendance falling off at the beginning of the week and picking up considerably on Thursday, Friday and Saturday.

"The Rainbow Girl" at the New Amsterdam, "The Off Chance" at the Empire and "Sick A-Bed" at the Gaiety all played to fair houses last week. "Sick A-Bed" did about the best of the three. The Cohan and Harris attractions were also hit in the general attendance slump. "The Little Teacher" at the Playhouse, "Going Up" at the Liberty and "The Tailor Made Man" at the Cohan and Harris averaged about the same, each showing a drop of ten or fifteen per cent. below the takings of the previous week.

"Flo Flo" at the Cort was quite a bit below the ten per cent. drop reported at most of the theatres in the Broadway section. "Sinbad" at the Winter Garden managed to weather the temporary box office depression with flying colors, doing its usual capacity throughout the week. "Chu Chin Chow," on the last three weeks of its run at the Century, fell off quite noticeably last week. The Griffith picture, "Hearts of the World," at the Forty-fourth Street, was reported to have been one of the few attractions that came up to expectations at the box office last week. This week, the film started off very badly, however, the matinee attendance being the smallest since the show opened.

The circus did slightly less last week than in the two preceding weeks. "Lombardi Ltd." "The Man Who Stayed at Home," "Jack o' Lantern," "Polly with a Past," "Tiger Rose," "Yes or No" and "Seven Days' Leave" were all estimated to have fallen off on an average of ten per cent.

The theatre men are looking forward to better business next week, but expect it to fall off from fifteen to twenty per cent. below normal, during the final week of the drive, which has almost three weeks yet to go.

"KEEP SMILING" NEEDS WORK

PATERSON, N. J., April 12.—"Keep Smiling," billed as a musical nonsensical in two smiles, and produced by Lea Herrick, Julian Alfred and A. S. Stern, of New York, opened here last night at the Lyceum Theatre and, summed up, showed that it needs a lot of work before it will be ready for New York. The book, which is by Bide Dudley, is put down as "Plotless" on the billing. The music is credited to Fred Grant and T. B. Harms Company.

The show, which is played in two sets, opens in a hotel filled with stranded show girls, who enter into a scheme with the proprietor to sell the place to a Western capitalist. In order to do so they pose as wealthy society women, and much of the fun of the piece is extracted from the manner in which the regular guests express themselves when they hear the alleged society leaders extolling the good qualities of the place. Finally purchasing the property, the Westerner is discovered to be without funds.

It must be said that this is not very clearly brought out, but it is what was intended as the story and furnishes the excuse for bringing on the most beautiful chorus seen in this town in many years. How Ziegfeld missed them is unknown.

The costuming of the piece is strongly characteristic of cabaret shows, although, possibly, it was intended that it should be so. It is rather unusual, however, to see such in musical pieces.

The cast is headed by Dave Ferguson and Muriel Window, who handle their parts well, the former dressing much as he did in the Princess Theatre productions. They, the chorus and, in fact, the entire piece, needs a lot of work. The rest of the cast includes: John Dyer, Madeline Nash, Mary Jane Woodyatt, Harvey Hume, Max Scheck, Grace Kaber, May Davis, Anna Berry, Fanny Hasbrook, Evelyn Richardson, Elsie Majella, Julia Berry, Grace Kaber, May Davis, Anna Berry, Lucille Constandt, Fanny Hasbrook, Elsie Majella, Evelyn Le Roy, Janet Cooper, Ethel Sadler, Flo Radcliffe, Joie Ray, Marie Seeman, Mathile Lawrence, Evelyn Richardson.

MUST PAY ALIMONY

Mrs. Anna Rosenberg, of 325 West 117th Street, appeared in the Domestic Relations Court last week and asked Magistrate Cornell to compel her husband, an actor with a four act now playing Loew time, and whom, she says, makes \$150 a week, to pay her \$25 a week.

When Rosenberg, whose stage name is Speare, produced Bruce Duffus, a theatrical agent, with offices in the Putnam building, to corroborate his statement that he earned only \$45 a week, Magistrate Cornell ordered the actor to pay his wife \$16 weekly.

Mrs. Rosenberg claims that her actor-husband is over fond of another woman, a Miss Goldstein, and upon whom, the wife says, Rosenberg has bestowed presents.

Rosenberg is alleged to have told his local draft board that he was contributing \$25 weekly toward his wife's support. When the latter informed the board that her husband had not sent her anything since January 28th, the authorities promptly placed Rosenberg in Class 1-A.

Rosenberg joined a road show in 1916, since which time, his wife maintains, he has not lived with her.

Rosenberg was unable to furnish a bond of \$832 to guarantee a year's payments to his wife. He was paroled and given a week's time in which to furnish the bond.

SOLDIERS THANK BURLESQUERS

General Manager Sam Scribner of the Columbia Amusement Company, states that he is receiving postal cards and letters from soldiers in France, thanking the Columbia and American burlesque circuits, through him, for the tobacco and cigarettes that were sent over to France last Fall.

This tobacco fund was raised by the companies on the Columbia and American circuits early in the season.

MAY BECOME DILLINGHAM STARS

Negotiations were begun last week between Charles B. Dillingham and Alf. Hayman which will probably bring Julia Sanderson and Joseph Cawthron under the management of Dillingham.

PENNY SHORTAGE TO HIT PARKS HARD BLOW

ASK U. S. FOR MORE COINS

Amusement parks throughout the country face a serious problem in coping with the war tax impositions the coming season in view of the scarcity of pennies. The demand for the copper coins in making change, it is feared, will be greater than the banks can supply, and a grave shortage, it is believed, will result.

Luna Park, Coney Island, with its hundred or more individual attractions, can easily accommodate 100,000 patrons. The problem of providing adequate change to accommodate each one of these, it can be seen at a glance assumes staggering proportions, when it is taken into consideration that, granting that each visitor "took in" but one of the many attractions, 400,000 pennies would be needed.

Most of the sightseers usually "take in" several shows, some all of them. This being true, a half million pennies would not be sufficient to make change.

And it takes no stretch of the imagination to see where a million, and even more, of the "Lincolns"—the Indian Heads, like the aborigines, are almost extinct—would be necessary if each pleasure seeker is to be given his four cents in change for the proffer of his fifteen cents.

Anticipating just such an exigency, representatives of the parks, of movie theatres and newspapers have petitioned Congress to pass legislation providing for the coinage of coins of denominations which will meet this and other emergencies.

Representative O'Shaughnessy, of Rhode Island, last week introduced a bill providing for the coinage of fifteen-cent pieces "to facilitate the handling of crowds at motion picture theatres, etc., on account of the war tax."

SYDNEY ROSENFIELD IS SUED

The legal department of the Actors' Equity Association, acting for Alma Chester, a former member of the cast of "Under Pressure," secured a body execution against Sydney Rosenfeld last week, as the result of a judgment obtained by the actress, arising from a suit filed against the manager shortly after the show closed its engagement at the Norworth, now known as the Belmont Theatre. The amount involved in the judgment, which was for one week's salary, was paid by Rosenfeld upon presentation of the claim last week, and the body execution, as a result, was lifted.

A judgment for the amount of one week's salary, obtained by the A. E. A. for John Westley, also a former member of the cast of "Under Pressure," against the Sydney Rosenfeld Productions Co., Inc., still remains uncollected.

CALLED HIM A "HAS BEEN"

"Vic" Moran, the fighter who recently went on with Jack Britton, was sued for a separation last week by Mildred Moran, whom he only married in October of last year. Although the papers have only just now been served, Mrs. Moran disappeared in March, at which time the fighter appealed to the police to find her. In his answer, which was filed through Dave Steinhardt, Moran says that he always sought to be considerate with his wife, but that, after he had lost fights, she referred to him as a "has been" and left him.

HIP CLOSING STILL UNSETTLED

The closing date of the Hippodrome has not yet been settled, although it is likely to be about the last week in May, owing to the big overhead of approximately \$25,000 weekly that has to be carried with the present show. The Summer salaries of the house staff totals \$18,000.

INBAD CLUB GIVES BEEFSTEAK

The Inbad Club, an organization composed of the mechanical and house employees of the Winter Garden, gave a beefsteak dinner last Tuesday in honor of the male principals in the house's current attraction, "Sinbad." Among those present were, as guests of honor, M. Barone, C. Whalen, S. Bragliairia. Others present were J. Bolton, S. Pendery, S. Coppersmith, F. Southerton, J. Keeting, J. Mears, E. Cassady, F. Ennis, W. Easy, E. Landry, W. Feilds, J. LaBrant, G. Predor, F. Williams, W. Warren, C. Oser, M. McCarthy, B. Addler, J. St. Claire, C. Davis, F. Beatty, Smithy, Grace, Watson, and J. Nichols, head timekeeper at the Winter Garden. The talent for the evening was supplied by Watson, Sullivan, and two dancers.

RUTH DUPREE SUES AGENTS

The first of a number of similar suits against the Central American Film Company and its manager, William J. Farrell, was brought by Ruth Dupree in the Supreme Court on Monday last. Miss Dupree alleges that she was given a year's booking by this firm to appear in South American picture theatres, and that all her expenses and a salary of \$35 weekly would be paid her. After three weeks' work she was told that her services were no longer required and the promised steamship fare was not paid her. She has brought suit for \$1,820 through her attorney, James A. Timoney, who states that he will file a number of similar suits against the company on behalf of numerous other performers who met with the same experiences.

"YOU KNOW ME, AL!" CLEANING UP

"You Know Me, Al!" the three-act musical farce which is being presented by the New York Division, U. S. A., at the Lexington Theatre, is playing to practically capacity houses at every performance, and it is estimated that the piece will play to close on to \$40,000 in its ten-day, fourteen-performance engagement. The play, the proceeds of which will be used to purchase a portable theatre to be used behind the lines in France, will close Saturday.

MAY MOVE CLOCKS 3 HOURS

LONDON, April 10.—Many changes will result from the edict closing theatres at 9:30 p. m. The most important of these is the contemplated setting ahead of the clock three hours instead of one. It is further believed that evening dress will be completely discarded as a result of this ruling, and a high tea at 6 p. m. is being suggested by some theatrical managers as the only thing that can save the theatres from complete ruin.

BIJOU THEATRE CELEBRATES

In celebration of the first anniversary of the Bijou Theatre, Manager Sydney H. Brody gave a reception to forty of the male members of "The Squab Farm" and neighboring Shubert productions last Friday evening on the stage. The guest of the evening was Ralph Long, general manager for the Shuberts, who joined in the festivities, which were largely of a culinary nature.

SHUBERTS AFTER BEACH THEATRE

ATLANTIC CITY, N. J., April 15.—It is reported that the Shuberts are after the Nixon Theatre here. Sam Nixon's lease on the house expires next month, and it is known that he is not desirous of renewing it. Therefore, the idea seems to be that, if they are really desirous of getting a house here, it will be the Nixon.

SARATOGA THEATRE SOLD

SARATOGA. April 15.—Sam Newtob, owner of the Broadway Theatre, has sold it to A. E. Milligan and will take over the Carroll Theatre of Rome, N. Y. Both houses will continue with Walter Plimmer bookings.

BURLESQUE LIKELY FOR CRESCENT

It is more than likely that the Crescent Theatre, Brooklyn, will be opened as a burlesque house on either Labor Day or the following week by B. F. Kahn.

AUSTRALIAN AND U. S. ACTORS TO AFFILIATE

AGREEMENT NEARLY COMPLETED

The movement started by Hugh Ward, the Australian theatrical promoter, last fall, which has for its object the forming of an affiliation between the Actors' Equity Association of America and the Actors' Association of Australasia has taken definite shape, after several months of negotiations and exchange of views between the officials of both organizations, it was announced this week.

A communication received by the A. E. A. from Walter Bentley, secretary of the Australian organization, on Monday, states that the plan of affiliation, as outlined by Mr. Ward, has been placed before the members at a meeting held on March 13, and has been voted as acceptable.

The A. E. A. has already dispatched a reply to Mr. Bentley, in which the details of a working agreement that will protect American actors playing in Australia have been incorporated. The plan calls for a reciprocal arrangement.

The affiliation, it is understood, will be consummated within the next two weeks. As soon as the A. E. A. and the Australian organization have completed the final details of their plan of affiliation, a movement will be started to effect an arrangement whereby the Actors' Association of London will become a party to a three-cornered agreement which will embrace the greater part of the actors on the English speaking stage.

NO MONEY, NO GAME

The game of ball that was to have been played last Sunday between a team representing the Loew office, under Moe Schenck, and one representing the Loew agents, under Mark Levy, was called off owing to the fact that Levy had to report to the naval forces at Newport, and, as he had put up \$50 on the outcome of the match, nobody felt very ambitious when the money began to fade away. The game will probably be played later.

Schenck is not satisfied to play only Loew teams, however, and would like to hear from the Lights, Friars, Lambs or any theatrical office that is sure it is filled with Mathewsons and Ty Cobbs.

REAL ROUGH STUFF

Walter Porter of the Bentley Studios, and J. W. Schwartz of the Lee Lash forces, got into an argument last week and bystanders state that Schwartz finally allowed the word "liar" to creep into his conversation. For a moment afterward it looked like a fight, but friends headed off and Schwartz is said to have apologized later, making it clear to those who heard the original remark that Porter was correct in his statement.

ALBANY HOUSE IS SOLD

ALBANY, April 15.—The Majestic Theatre, which for the last fourteen years has been owned by Emil Deiches, has been sold to the O. H. Stasney Amusement Company, which also operates the Lyceum Theatre, of Troy. The Lyceum will continue with stock till May 1, when it will be turned into a vaudeville and feature picture house, splitting its booking with the Albany house. Both will be booked by Walter Plimmer, of New York.

CARTER EXPECTED TO CLOSE

Carter the Great, who has been offering magic at the Belmont, in exchange for a \$2 bill, may close at the end of the present week, as business is said to be poor. Under his arrangement with Joseph Moran, who owns the house, Moran gets all the takings until the rent is paid, and it is said that when that operation is completed there is little left.

CUPID HITS CHIN CHIN

CINCINNATI, O., April 15.—Bessie Franklin, who has a role with Dixon and Doyle's "Chin Chin" company, will quit the stage in two weeks, she announced to friends here to-day. Miss Franklin, who is a Cincinnati girl, recently married Lieut. Arch H. Gear, U. S. A., of Louisville, a banker. The "Chin Chin" company has been hard hit by Cupid. A few days ago Miss Jeanne Mai, prima donna, was married at Lexington, Ky., to Joseph Thomas, member of the company. Last November, Marie Callahan, dancer in the company, married Charles Silber, vaudeville actor.

SHOWMEN HOLD SMOKER

A smoker and vaudeville entertainment was held at the club rooms of the New York branch of the Showmen's League of America, last Sunday evening. Among those who contributed to the entertainment were Harry Houdini, in feats of magic; Lieutenant Chase of the 71st Regiment, sleight of hand tricks; Cuba Crutchfield, rope manipulations; Chas. Stein, vocal solos, and the Zancigs in exhibitions of mindreading. A luncheon was served after the show.

SIPE CLOSES "MARY'S ANKLE"

LA SALLE, Ill., April 13.—"Mary's Ankle," under the management of Earl Sipe, closed here last night, suddenly. The closing was a surprise, several of the players stating that none of them were apprised of the fact. The company started out well and for weeks did excellent business. Then a bad streak came and the show lost money. The management took the members of the company back to New York today.

ARMSTRONG BENEFIT GETS \$10,000

The benefit given by the U. B. O. and the Elks at the Harris Theatre last Sunday evening for the widow of James J. Armstrong, who, until the time of his death recently, was rated as the dean of the vaudeville booking fraternity, netted the sum of \$4,000. The U. B. O. officials collected an addition \$6,000, which will be turned over to the widow.

ACTORS TO DANCE APRIL 27

The twenty-fourth annual entertainment and ball to be given under the auspices of the Actors' International Union, Local No. 1, will be held at the New Star Casino, One Hundred and Seventh street and Lexington avenue, on Saturday evening, April 27. Over two thousand tickets have already been sold.

BERLINGHOFF LOSES WIFE

Venus E. Berlinghoff, wife of Henry Berlinghoff, formerly connected with the Wm. Morris offices, died April 12 at her home in New York City and was buried April 15 in Evergreen Cemetery, Brooklyn. She is survived by her husband, three sons and a daughter.

ILLINOIS CHANGES POLICY

CHICAGO, April 15.—Manager George Lederer, of the Illinois Theatre, has decided upon a change of policy. Instead of presenting moving pictures the theatre will house road companies. The first big show will be "A Land of Joy."

TEXAS MANAGERS CONVENE

SAN ANTONIO, April 12.—The Amusement Managers' Association of Texas ended its three-day session here with an elaborate entertainment at the Gunter Hotel. Arrangements were in charge of the local committee.

WILL HONOR CONGRESSMAN

The Green Room Club will give a dinner on April 28th to Congressman Julius Kahn, who, before he entered politics, was an actor in the West.

BLANCHE RING GETS 13 WEEKS

Blanche Ring will open at St. Paul on the Orpheum Circuit on April 28, she having been given twelve other weeks in addition.

COOKE CALLS WHITE RAT ASSETS NOTHING BUT BUNK

Former Business Manager, on Stand, Says There Was No Value to Most of the Stock Held by the Organization—Frequent Clashes with Counsel Enlivens Hearing

The adjourned hearing of the White Rates investigation, which took place last Friday was a tempestuous affair, Will J. Cooke, former secretary-treasurer of the White Rats, and Joseph J. Myers, attorney for the union, indulging in frequent verbal tilts that more than once reached a point where Judge Louis Schluenderfrei, the referee, had to rap for order. Cooke, who was under cross-examination, seemed to feel restrained by the rules of evidence that necessarily require simple and direct answers until he finally stated that if he "was allowed to tell the story in his own way without all this belly-aching" it would be much easier for everyone to understand.

The trend of most of Mr. Myers' queries were directed toward the assets of the union, both at the time that Cooke took office as business manager and when he gave up the position four years later. These years he had previously designated as "the four lean years." Most of these were characterized by Cooke as "bunk" assets.

The proceedings began with a suspicion that something out of the ordinary was to be brought out, for Attorney Myers, as soon as Cooke had taken his seat, instantly began to question him as to whether he had read over his testimony given at the previous session. Cooke said he had glanced over it.

"Was there anything in it that you want to change?" asked Myers.

"Nothing," Cooke replied.

"Then all the answers you gave were correct?"

"Yes."

"It was without bias or prejudice toward anybody, was it?"

"Yes."

Q.—Did you ever meet Goldie Pemberton, the petitioner in this case?

Alvin Sapinsky, Miss Pemberton's attorney, objected to this, but it was allowed, and Cooke answered no.

Q.—Did you ever read her petition? A.—No.

Q.—Did you have a talk with anybody before testifying in this case? A.—I talked with Mr. Sapinsky.

Q.—Did he ask what you knew about the matter? A.—In a general way, yes.

Q.—Did he give any suggestions as to what your testimony was to be? A.—No.

Q.—How long did you converse with him? A.—About five or ten minutes.

Q.—Did you go to his office voluntarily? A.—I was told he wanted to see me.

Q.—And you didn't say that you wanted to get even with Mountford? A.—No.

Q.—Do you know James Carroll? A.—Yes.

Q.—When did you last see him? A.—Two or three months ago.

Q.—Did you have any conversation with him about Mountford? A.—Yes.

Q.—And didn't you say "As far as I know, Mountford never took a cent from the organization"? A.—I don't recollect.

Q.—Do you know Will Connolly? A.—Yes.

Q.—Did you ever make any such statement to him? A.—No.

Q.—If they testify that they did, are they telling the truth?

Mr. Sapinsky objected to this and the Judge sustained his argument.

Cooke then testified that he became business manager of the White Rats on October 1, 1911.

Q.—How much money did the union have then? A.—About \$75,000, represented by securities.

Q.—You are speaking from memory are you not? A.—Yes.

Q.—And may be mistaken about the actual amount. A.—Yes.

Mr. Myers then read a financial statement of the union dated September 30, 1911, and signed by Walter W. Walters, which showed that the supposed assets of the union were in the neighborhood of \$134,000. He tried to get the witness to admit that he had read this statement, but Cooke seemed reluctant to do so and the more he backed away the more inconsistent became Myers until Cooke finally broke in with the comment about "all this belly-aching."

"Here, here, stop this," broke in the court, and the wrangling halted.

"Were you at the meeting when that statement was read?" pressed Myers.

"I don't know," answered Cooke.

Q.—Can't you tell? A.—No, I can't tell.

Q.—Wasn't it announced at the meeting that you had been appointed business manager? A.—I don't know, I was ill for several weeks after the appointment.

Q.—When did you attend the first meeting? A.—I can't recall. Maybe two or three weeks.

Myers then read a statement of the meeting of October 3, 1911, wherein it was stated that "the big chief introduced Will J. Cooke as business manager and he made a speech."

Q.—Wasn't that statement read at that meeting? A.—I suppose it was.

Q.—Did the Associated Actresses have a reserve fund? A.—The books will show.

Q.—Who kept the books of the organization at that time? A.—Mr. Knapp and Mr. Faulhaber.

Q.—Who had charge of them? A.—The secretary-treasurer.

Q.—Didn't you, as business manager, have charge of the books? A.—I didn't take them home with me.

Q.—Don't get facetious. Then tell me what were the duties of the business manager. A.—To look after things in general. Principally to listen to the grievances of members.

Q.—When did you quit as business manager? A.—September 30, 1915.

Q.—What were the assets of the union at the time you quit? A.—I can't tell.

Q.—What were the debts? A.—About \$150,000.

Q.—Will you say there were no assets? A.—There positively were.

Q.—What were they? A.—Securities in the form of stock of the White Rats Publishing Company, lease on the clubhouse, etc. They were the same assets that were there when I went in, bunk assets.

Q.—What were assets when you left? A.—I don't know.

Q.—Did they amount to \$25,000? A.—A great deal more. The audit company drew a statement that showed.

Q.—Was it drawn at your order? A.—No. It was the customary thing.

Q.—What did assets consist of? A.—Dues owed by members, stock in the White Rats Publishing Company, stock in the Associated Actors and the interest held by the union in the clubhouse.

Q.—What interest was that? A.—The financial statement will show.

Q.—Didn't *The Player* quit before you did? A.—Yes.

Q.—How long? A.—Two years.

Q.—And you want to say that that stock was an asset? A.—It was there when I went in as such.

Cooke was then asked to define an asset and a liability and after he had done so was asked why, if *The Player* was dead, was it not a liability. After some thought, he replied that it was such, instead of an asset.

Q.—When you went into office, was there any cash in the banks? A.—About \$2,000 or \$3,000.

Q.—Where was that? A.—In the Union Trust Company.

Q.—Wasn't there any in the German Savings Bank? A.—I don't know.

Q.—In the Union Dime Savings Bank, the American or others? A.—Not to my knowledge.

Q.—When you left was there any money in the treasury? A.—Very little.

Q.—Was there any? A.—Must have been.

Q.—And you had charge of the books? A.—Yes.

Q.—Was there a balance? A.—Yes.

Q.—Don't you know there was an overdraft? A.—No.

Q.—Wasn't it read at the meeting that there was an overdraft of \$86. A.—That I overdrift it? Is that what you mean?

Q.—Didn't you make a promise to repay it? A.—No.

Q.—What was your salary arrangement? A.—\$100 a week.

Q.—Who drew the checks for that amount? A.—Mr. Waters. Afterward a resolution was passed by the Board of Directors giving me the power to sign them.

Q.—Finally, though, the corporation stopped paying you your weekly salary didn't it? A.—Yes. About two years later.

Q.—Why did you let it run to that amount? A.—Because they didn't have the money with which to pay me.

Q.—Did you complain to the Board of Directors? A.—Yes.

Q.—Was it in writing or verbally? A.—Verbally.

Q.—Will the minutes show it? A.—Yes.

Q.—Who gave you the notes which you have testified were given you in payment of salary and which totalled over \$4,000? A.—Mr. Fogarty signed them.

Q.—And what did you do with them? A.—I paid myself and other creditors also.

Q.—Who? A.—Siegel & Cooper, Greenhuts and others.

Q.—Did you sign checks? A.—Yes.

Mr. Myers was then questioned by the referee as to what he expected to show regarding the payment of these notes to Cooke by himself and he replied that he hoped to show that Cooke had paid more to himself than he should have done. The witness was then led into the discussion of loans made to the organization. This took place just before he left and amounted to a total of about \$12,000. One of these was from Dr. Harry Freeman.

Q.—Did you ever pay him back? A.—No.

Q.—Did the union? A.—Yes.

Q.—Did you borrow money from Lydia Barry? A.—Yes, and the union paid her back.

Q.—Did you get money from Fred Niblo? A.—Mr. Fogarty did.

Q.—Did you borrow anything from Frank North? A.—That was in dispute. He bought some bonds of the clubhouse, but did not receive bonds for all the money he advanced. There was a dispute over the matter.

Q.—Was Niblo paid? A.—Not during my term of office.

Others who lent money to the union to help it along were Frank Herbert \$1,000, Dave Montgomery, Jim Marco, W. C. Matthews, Bert La Mont, Mrs. Patsy Russell, G. A. Knapp, John Ray, Dr. Herman, D. Simon, Frank Evans.

The referee then wanted to know what was the difference in the value of the assets between the time that he took office and the time that he got out. The witness replied that the difference was very slight.

Q.—Were they of the same value? A.—In my opinion, yes.

Q.—You called them bunk. A.—I meant by that that they were of no value.

DRAMA PRIZES WON BY WOMEN

WASHINGTON, D. C., April 13.—Davis F. Halman, of Brookline, Mass., was awarded the second prize of \$250, and Rachel L. Field, of Cambridge, Mass., third prize of \$100 to-day in the Drama League of America's competition for patriotic plays for use of schools and amateur organizations. The first prize of \$500 was not awarded.

STOPS USE OF RUNAWAY

The License Bureau, in line with its recent activities in the way of cleaning up the burlesque performances in and around New York City, last week made a descent on the Fourteenth Street Theatre and ordered the management to immediately remove the runway, on which the chorus girls had been prancing through the auditorium.

The Bureau took the attitude that the runway permitted the chorus girls to become too intimate with the male members of the audience.

A representative of the Bureau also visited the Union Square last week and ordered Ben Kahn to tone down the dialogue and business of the stock company holding forth at his house.

The License Bureau has its official eye on several other burlesque houses, and it is understood that one or two managers have been instructed to clean up their performances if they care to remain in business.

ZANESVILLE MEN JOIN CIRCUSES

ZANESVILLE, O., April 15.—A number of Zanesville's citizens will this season be identified with tent shows. Among those answering the call of the sawdust ring are: "Aerial" Martin, formerly with Cooper Brothers, joins the John Robinson shows at Peru, Ind.; H. Matson, formerly with Ringling, joins the billposting squad with Hagenback-Wallace at Cincinnati; Frank Farrell, of "Zeke" fame, in "The Missouri Girl," in charge of tickets with the B. & B. shows; William Morgan, last season press agent for Sparks Shows, will be auditor with the same aggregation this year, joining at Cincinnati; Dave Thomas is again with Ringling, playing French horn in the band, joining at Chicago.

WALDRON LEASES HOUSE

William Waldron, owner of the U. S. Theatre of Hoboken, has leased the Warburton Theatre, of Yonkers. Mr. Waldron will no longer be connected with the Hoboken Theatre, but still retains his majority interest in that house. Both houses will be booked through the Walter Plimpton booking offices.

LONDON ACTRESSES FINED

LONDON, April 15.—Two actresses were haled before the court here on the charge of using gas in their motor cars. Cicely Debenham, of the Hippodrome, was fined £5, while the charge against Regine Flory, of the Gayety Theatre, was suspended because she claimed she was bound for a charity fete.

SPECULATOR ENJOINS HOTEL MAN

CHICAGO, April 15.—Mrs. Florence Couthout, who has the cigar stand and ticket privileges to several big hotels, has asked the Circuit Court for an injunction restraining Harry Moir, president of the Morrison Hotel, from interfering with her ticket concession at the hotel.

DANCER SUES FOR LIBEL

LONDON, Eng., April 13.—Charged with having criminally libeled Maude Allen, the dancer, and J. T. Grein, manager of the Independent Theatre, Noel Pemberton-Billing, M. P., and publisher of *Vigilante*, was committed to trial in the Bow Street Magistrate Court to-day.

CORT ENGAGES TOMBES

Andrew Tombes, of "Flo-Flo," has signed a long term contract with John Cort and will go on tour with the big city company next season. He will have a leading part in a musical comedy to be produced later in the season.

MURPHY AND MEEHAN JOIN

Tom Murphy, formerly of the Primrose Four, and Bill Meehan, former tenor singer with the Honeyboy Minstrels, have formed a partnership and are breaking in a new act out of town.

THEATRE BUYS \$500 BOND

HUDSON, N. J., April 15.—The Pastime Theatre was the first New Jersey buyer of the third Liberty Loan issue when it placed its order for \$500 worth of bonds with a local bank.

THEATRE LIBERTY LOAN DRIVE TOTALS \$3,637,600

Riverside Leads All Keith Houses in Amount Disposed of—
Many Individuals Take Allotments to
Help the Movement

Up to and, in some instances, the reports including last Monday, the Theatrical Allied Interests, of which E. F. Albee is chairman, reported \$3,367,600 as the total of Liberty Loan bonds purchased by members of the theatrical profession, in the "drive" which the allied theatrical interests are making in the third Liberty Loan campaign.

Outstanding in the first week's reports are the achievements of the theatre managers, who subscribed to \$1,101,500 worth, Keith's Riverside Theatre, \$520,700; the Winter Garden, \$150,900; Keith's Washington (D. C.) Theatre, \$684,000; the Stage Women's War Relief, \$150,000; the Lyceum Theatre, \$120,000; Keith's Palace Theatre, \$98,000, and Norma Talmage, \$200,000.

The high water mark for an individual theatre was reached last Friday night by the Riverside, where \$269,500 worth of bonds were disposed of during the evening.

Among the shining lights in the sale of the bonds during the last week were Al Jolson, Burr McIntosh and Enrico Caruso. Through the efforts of the first two, bonds representing \$150,900 were sold at one performance at the Winter Garden last Sunday night. More than \$120,000 was obtained through the efforts of Jolson alone. The comedian was impressed into service at the Grand Central Terminal last Saturday and, in a few minutes, disposed of \$2,000 worth of bonds.

Caruso celebrated Italian Day in the Loan "drive" by canvassing the East Side, being rewarded for his efforts in behalf of the campaign by sales aggregating \$20,000.

Bessie Clayton did valiant service at Keith's Washington Theatre last week, being instrumental in the sale of \$684,000. The Stage Women's War Relief disposed of \$150,000 worth in two days.

Reports up to and, in a few instances, including Monday, follow, though the figures given do not include everything that has been done by the allied theatrical interests to date:

Previously reported in THE CLIPPER	\$1,101,500
Riverside Theatre	520,700
Maurice Goodman	10,000
Pat Casey	5,000
Feibler and Shea	10,000
Townsend and Wilber	2,000
Winter Garden (including \$10,000 each by Al Jolson and Jacob J. Shubert, Jr.)	150,900
Charles Bierbower	1,000
Herman Weber	300
Frank Vincent	1,000
William Morris	2,500
J. W. Jacobs	1,000
Frank Dobson, Hippodrome, Cleveland	1,000
Hippodrome, Cleveland	34,350
Keith's Theatre, Washington	684,000
Stage Women's War Relief (including \$400 by Wagenhals & Kemper, \$1,000 by Julia Arthur, \$5,000 by Mrs. George Caine Hudson and \$10,000 by Jefferson Silliman, banker)	150,000
Lyceum Theatre	120,000
Through efforts of Enrico Caruso (including the tenor's personal subscription of \$10,000)	20,000
Proctor's Fifth Avenue Theatre	2,000
Proctor's 23rd Street Theatre	22,300
Keith's Palace Theatre	1,450
Keith's Royal Theatre	98,000
William Fox Circuit	6,900
Harlem Opera House	32,200
Liberty Theatre	29,700
Moss Vaudeville Circuit	8,800
Harris Theatre	71,250
Keith's Greenpoint Theatre	8,750
Keith's Orpheum Theatre	1,050
Keith's Bushwick Theatre	20,000
Norma Talmage	14,050
Henry Jacobs	200,000
John G. Jerome	5,000
James "Blu" Cooper	5,000
Johnny Weber	1,000
Sam Schoenger	1,000
Lew Sidman	600
Phil Dalton	500
Grace Weber	300
Lew Talbott	250
Frank Endredge	200
Dan Dody	500
Harry Steple, Sam Lewis, Wash Martin, Harry Strouse and May Emerson, \$100 each	150
Eddie Lewis, Arthur Harris and Fred Straus, \$50 each	189,700
Lambs' Club, through efforts of James T. Powers	100,000
Keith's Providence Theatre	\$3,637,600

JACKIES STAGE LOAN DRIVE ACT

Archie Coates, Fred Eisemann, Eugene Klausman, Walter Mannion, Harold Nelson, Ferguson Ormes, Daniel Roberts and Hubert Teitman, singing blue jackets from the Brooklyn Navy Yard, launched last Sunday night at the Palace Theatre a three weeks' rapid-fire campaign to sell Liberty Bonds in Broadway playhouses. They have gotten up a short act and will appear at three theatres each night until the end of the Liberty Loan campaign. The boys who have written their own songs and staged their act themselves, work under the direction of the Liberty Loan Committee of the Theatrical Managers' Association, of which E. F. Albee is chairman. They have their own orchestra leader in the person of Chief Petty Officer Ernest Brennecke. The Singing Sailors will appear for the most part in musical comedy and vaudeville houses. Their act will be put on either during intermissions or wherever a suitable pause occurs during the action of the musical plays. Chief Petty Officer Edgar Bernhard will follow the songs with a speech in behalf of the Liberty Loan.

ROBERTS TO LEAD AT BENEFIT

Benjamin Roberts, musical director of the Bushwick Theatre, has been selected to conduct the orchestra at the N. V. A. benefit at the Hippodrome.

McFADDEN SUSPENDED BY N. V. A.

George McFadden has been suspended indefinitely by the executive committee of the N. V. A. McFadden was charged with conduct unbecoming a gentleman.

SHOWS GET EXTRA TIME

(Continued from page 3.)

Behman's Show.

Week of May 13, Gayety, St. Louis; week of May 20, Star and Garter, Chicago; week of May 27, Gayety, Detroit; week of June 3, Gayety, Buffalo; week of June 10, Gayety, Boston.

Step Lively, Girls.

Week of May 13, Gayety, Kansas City; week of May 20, Gayety, St. Louis; week of May 27, Columbia, Chicago; week of June 3, Gayety, Detroit; week of June 10, Gayety, Buffalo.

Oh, Girl! Co.

Will close the week of April 29 at the Columbia, Chicago.

Hip, Hip, Hooray! Girls.

Week of May 13, Gayety, Detroit; week of May 20, Syracuse and Utica; week of May 27, Waldron's Casino, Boston; week of June 3, Empire, Albany.

Bostonians.

Week of May 13, Columbia, Chicago.

Watson's Beef Trust.

Will close week of April 29 at Empire, Toledo.

Best Show in Town.

Week of May 13, Olympic, Cincinnati; week of May 20, Columbia, Chicago; week of May 27, Star and Garter, Chicago.

Golden Crooks.

Will close week of May 13 at Empire, Toledo.

Rose Sydell London Belles.

Week of May 13, Star, Cleveland.

Twentieth Century Maids.

Will close the regular season week of May 6, Gayety, Washington.

Ben Welsh.

Week of May 13, Gayety, Washington.

Puss, Puss.

Week of May 13, Palace, Baltimore; week of May 20, Gayety, Washington.

Sightseers.

Will close the regular season week of May 6, Majestic, Jersey City.

Hello, America!

Will have the summer run at the Columbia, New York, opening week May 13.

Al Reeves.

Will close at Miner's Bronx, New York, week of April 29.

Sam Sidman.

Will close the regular season week of May 6, Hurtig & Seamon's, New York.

Broadway Frolics.

Will close their season week of April 29 at Jacques, Waterbury.

Million Dollar Dolls.

Will close their regular season week of May 6, at Jacques, Waterbury.

Roseland Girls.

Week of May 13, Jacques, Waterbury.

Irwin's Majestics.

Week of May 13, Grand, Hartford; week of May 20, Jacques, Waterbury; week of May 27, Casino, Philadelphia.

Dave Marion.

Week of May 13, Waldron's Casino, Boston.

Merry Rounders.

Week of May 13, Colonial, Providence; week of May 20, Gayety, Boston; week of May 27, Grand, Hartford.

Social Maids.

Lays off May 13, 14 and 15; Park, Bridgeport, May 16, 17 and 18; week of May 20, Majestic, Jersey City; week of May 27, Palace, Baltimore; week of June 3, Gayety, Washington.

Maids of America.

Week of May 13, Empire, Brooklyn; week of May 20, Palace, Baltimore; week of May 27, Gayety, Washington.

Spiegel Revue.

Week of May 13, Hurtig & Seamon's, New York; week of May 20, Grand, Hartford; May 27, 28 and 29, Poli's, Meriden; May 30, 31 and June 1, Park, Bridgeport.

Watson's Wonder Show.

Week of May 13, Casino, Philadelphia; week of May 20, Hurtig & Seamon, New York; week of May 27, Empire, Brooklyn.

Burlesque Review.

Week of May 13, Empire, Newark; week of May 20, Casino, Philadelphia; week of May 27, Hurtig & Seamon's, New York.

Bowery Burlesquers.

Week of May 13, Casino, Brooklyn; week of May 20, Miner's Empire, Newark.

FRIARS' GRILL LOSES STEINS

One of the features of the grill room of the Friars' Club was the big collection of steins which adorned the shelf which runs around the big room. They were contributed by the members and many were elaborate and valuable, representing some of Germany's best work in that line of art.

During a discussion held the other night one or two were broken and a complaint regarding them was filed with the house committee. As a result, all the steins have disappeared from the grill room and in their places are displayed the flags of the Allies.

FRIARS DINE MONTGOMERY

Fifty Friars, friends of James Montgomery, tendered the author a banquet at the club house on Monday night.

GOOD MUSIC IN "SEE YOU LATER"

BALTIMORE, Md., April 15.—"See You Later," a musical comedy concocted by Guy Bolton and P. G. Wodehouse, from Paul Potter's farce "The Girl from Reector's," with music by Joseph Szule, had its premiere at the Academy of Music here to-night. It was presented by A. H. Woods, marking his return to the musical-comedy producing field, in which he has done practically nothing since "Madame Sherry." A number of prominent theatrical people from out of town were present at the performance, including Mr. Woods himself, the authors, and a number of others.

It is doubtful if the play, in its present form at least, will be anything to enhance the reputation of any of its producers. Perhaps it would be unfair, after the first hearing to suggest that Messrs. Bolton and Wodehouse are suffering from brain fag after writing so many successes. But the fact remains that "See You Later" is not up to the standard they have set themselves. Occasionally, there are flashes of the brilliant, smart dialogue that the public is accustomed to look for in their work, but they are few and far between. The first act dragged interminably, and would have been intolerable except for a very lovely misenescene. The prettiest girls in the prettiest costumes imaginable, and at least one good song, "Who Can Tell," sung by Mabel McCane and Jack Henderson were in evidence.

In the second act, things improved decidedly, Herbert Correll, Jed Prouty and John Daly Murphy contributing their share to a number of farcical complications with really clever comedy touches. Marie Flynn, whose demure beauty and equally demure and beautiful gowns are quite captivating, sang two rather catchy numbers, "You, You," a duet, with Jack Henderson, and "The Honeymooners," with ensemble. The music of "See You Later" has a certain elusive charm and a distinctly individual flavor. But there is not a voice in the company that is capable of doing it justice. The cast is an unusually large one, and the costuming and stage settings throughout are sumptuous and artistic.

Last night's performance moved fairly smoothly for a first night. The piece will require considerable boiling down and smartening up before it can be said to furnish a thoroughly satisfactory evening's entertainment.

EDGAR ALLEN TURNS COP

Edgar Allen, of the William Fox Vaudeville Agency, turned policeman for a half hour Monday night and arrested a man in front of the Palace Theatre. Unlike other cops, however, he let him go.

The man taken into custody was Victor Weinschenken, employed for some time by different music publishing houses. About two months ago he was haled to the Domestic Relations Court by his wife, to whom he was directed to pay \$5 per week. He fell in arrears, however, and about five weeks ago was sent to jail for non-payment of the sum to his wife. Allen felt sorry for him, though, and went on his bond to the court, thereby obtaining his release from jail.

Weinschenken did very little better, however, and, although he had been out five weeks on Monday, had failed to pay his wife anything. Allen paid her the \$5 per week.

On Monday, though, he decided to stop doing so and, getting a warrant, he arrested Weinschenken, made him borrow \$50 for his wife and then turned him loose again, with the warning that if he fell behind again he would surely lock him up. Weinschenken had no connection with the Fox offices.

SUNSHINE BETROTHAL HALTS

The engagement of Marion Sunshine and Sergt. Arthur Guy Empey lasted nearly ten days. Last week the announcement was made that the well-known vaudeville performer and the "Over-the-top" hero were to wed. Now Miss Sunshine is authority for the statement that the betrothal is off for the present at least.

VAUDEVILLE

N. V. A. SETTLES LAW SUIT FOR NON-MEMBERS

TAKES UNUSUAL STEP

The legal action instituted against Rucker and Winnifred, the colored vaudeville team, by Tom Jones, the booking agent, which has been pending in Chicago for some time past, was compromised this week by Henry Chesterfield, secretary of the N. V. A., who, acting as intermediary, effected a settlement satisfactory to all concerned.

Tom Jones, it seems, made a contract with Rucker and Winnifred in October, 1917, which stated that they were to pay him a weekly commission for all engagements played by them for a period of three years from date. According to this contract, Rucker and Winnifred were to pay Jones commissions on any engagement accepted by them, whether booked by said Jones or any other agent.

Rucker and Winnifred kept this agreement until about two years ago, it is understood. Then several weeks were secured on the Western States time by the act, the engagement being arranged by Beehler and Jacobs. Jones, according to the terms of his contract, declared himself in for a commission on this booking, and after making several unsuccessful attempts to collect, decided to bring suit. Up to the time the action was brought, Jones estimated that the act owed him \$192.42, which was the amount named in the action.

Rucker and Winnifred, although not members of the N. V. A., appealed to Chesterfield recently, and the matter was brought to the attention of the U. M. P. A. A meeting was arranged for Monday, and after concessions were made by both sides, Jones finally agreed to accept \$65 and call the law suit as well as the contract a dead issue.

KURYLO ACCUSES DURAND

Edouard J. Kurylo has filed a complaint with the executive committee of the N. V. A., alleging that Paul Durand, the booking agent who engaged him to dance in a vaudeville act which ran for a few weeks last fall, and which was then taken off, has appropriated two of the dance numbers originated by him and placed them in a newly framed offering which Durand is now presenting.

Kurylo wants Durand either to eliminate the dances or pay him the sum of \$150 for their use. Durand, in a letter to the N. V. A., declares that he does not agree with Kurylo in respect to the dances in question. One of the dances, "Nymphs and Faun," Durand asserts, has been performed by many classical dancing acts in the past, and the other, "Indian Scalp Dance," is performed to music that can be purchased for a few cents, at any music store.

Durand further claims that he had the dances re-arranged for presentation in the act Kurylo refers to as being new.

THEATRE TREASURER IS ROBBED

When he was on his way to deposit \$2,000 in the bank, Edward Goodman, treasurer of the Eighty-first Street Theatre, was attacked by two men, Monday, who managed to escape with the satchel containing the money. Goodman was stunned with a brick, but managed to resist the attack for a time until he was overcome. The hold-up was witnessed by hundreds of people who joined in a vain chase for the thieves.

HART BUYS PLAYLET

Joseph Hart has purchased the vaudeville rights to a one-act piece by Max Whitman called "Clash of Class," which he will shortly produce.

CHANGES ON BILLS

Theodore Kosloff slipped on the stage at the Palace last Sunday afternoon and was replaced by the Navy Jazz Band. Monday night Santos and Fay were withdrawn because of the length of the Liberty Bond canvass. The Bogann Troupe and Collins and Hart were out of the Sunday show and were replaced by Horn and Ferris, Venita Gould and Clark and Verdi.

At the Royal, Bollinger and Reynolds were out of the Sunday bill. Fay, Two Cooleys and Fay, supposed to open intermission this week, were offered a better spot but refused and left the bill entirely.

At the Alhambra the Three Muzunos were out of the Sunday show, while at the Colonial Theatre Bessie Clifford was replaced by Hans Hank for the Sunday show.

At the Riverside Theatre June Salmo was out of the Sunday show. Janet Adair refused to go on No. 2 this week and was cancelled. Nina Payne, assigned to that spot, walked out of the bill. The U. S. Army Band, assisted by Chief Capolican, filled in. The Chief sang a song and made a Liberty Bond speech. The bill ran as follows: Circus Day in Toyland, Hearst-Pathe News, U. S. Navy Band, Chief Capolican, Norton and Lee, Jimmy Hussey and Co., Somewhere in France, Lillian Shaw, Joseph Howard and Co. No intermission.

At the Bushwick Theatre last Sunday "Circus Day in Toyland" and Guiram and Newell were out with no one replacing them.

ACTS SETTLE CASES

Several acts settled cases against railroads last week that grew out of the failure of the roads to deliver baggage in time for the turns to go on during the period when the lines were so congested. Rice, Elmer and Tom, who claimed that the Pennsylvania failed to get their belongings here from Chester, Pa., were reimbursed. Hirschoff's Gypsies, who got into trouble coming from Pawtucket to New York, did likewise. Several others compromised. All were handled by Dave Steinhardt.

STEDMANS SETTLE CASE

Al and Fannie Stedman last week settled the case brought against them by William Hennessy, the booking agent, for commissions alleged to be due him as a result of their having gone into the Cohan Revue instead of working time which he had obtained for them. Through Dave Steinhardt, the matter was compromised.

LEVY AND JONES JOIN

Tom and Myer Jones, who were formerly partners in the agency known as "Tom Jones," have severed their connection and the office will be in charge of Myer Jones, who has taken it over in his own name. Tom Jones becomes the partner of Mark Levy, now in the Navy, and the new firm will be called Levy and Jones.

CLARK GETS WRIST WATCH

Abe Jacobs of Chicago was given a wrist watch by Harry Weber recently and, as he is manager of things back stage at the Majestic Theatre, all Chicago was impressed. Bill Clark, of the Palace Theatre, New York, became peeved and Harry Weber supplied him last week with a time-piece with a leather strap which encircles his wrist.

RAY SAMUELS HAS NEW ACT

Rae Samuels has returned to the East and is offering a new act she is breaking in at Proctor's Theatre, Yonkers, the last half of this week. Miss Samuels has not appeared in New York for more than two years.

BUSINESS KEEPS HOUSE OPEN

TOPEKA, April 15.—Owing to an exceptionally good season the Novelty Theatre has postponed closing from May 5 to June 29.

LEW HEARN DIVORCES BONITA

ALWAYS QUARRELED COURT HEARS

SAN FRANCISCO, April 15.—Lew Hearn was granted a divorce from Mrs. Pauline Louise Hearn, known as Bonita, yesterday.

Hearn and Bonita had signed for a ten weeks' stock engagement with the Savoy Stock Company and were supposed to open Sunday, April 1, in "The Wrong Mr. Wright." Before the curtain went up they quarreled and Bonita refused to appear. The next day Hearn sued for divorce, claiming that his wife stayed out late, thereby causing him extreme anxiety and "inflicting mental cruelty," and that they had lost engagements because of her refusal to live up to contracts. Bonita replied to the suit, and said that she left him March 29 because of "brutal and abusive acts," and charged him with maltreatment.

This proceeding is the result of a long-standing quarrel between the couple, which started a little while after their marriage, June 21, 1909. During their tour of the Orpheum circuit, it is said, they stopped at different hotels, and that during rehearsals at the Savoy they would never read their lines, but kept up a constant quarrel. Ferris Hartman was engaged to take the place of Hearn.

BEACH OPENINGS SET

Henderson's Music Hall opens the week of May 27 with a nine-act vaudeville bill booked by Carleton Hoagland. A review is contemplated in the restaurant. The New Brighton Theatre, under the management of George Robinson, will open the week of May 27 with a nine-act bill booked by John Collins of the U. B. O.

STAN STANLEY WRITES SKETCH

Stan Stanley has written a comedy drama sketch called "Three in the Morning," which will be produced at the end of the present season with a cast of three, including James Jay Mulrey, Allene Durano and one other.

ALEX PANTAGES LOSES FATHER

SEATTLE, Wash., April 10.—Word has been received at the Pantages Theatre, here, of the death in Athens, Greece, on January 8, of George Pantages, father of Alexander Pantages, at the age of one hundred and three years.

PLAYERS ARE HURT

CINCINNATI, O., April 10.—Dean Stanton and Hazel McGuire, actress playing at the Empress Vaudeville Theatre, Vine street, were struck by an auto here yesterday. Both were badly bruised.

PERFORMER GOES TO HOSPITAL

Gussie Helston, formerly of the Three Helston, is at the Brooklyn Home of Consumptives, 214 Kingston avenue, Brooklyn.

HOFFMAN BOOKS SAN ANTONIO

SAN ANTONIO, April 15.—Dick Hoffman, of the Interstate Circuit, is booking the vaudeville at the Princess Theatre.

INTERMISSIONS ARE DROPPED

On account of the Liberty Loan Drive all intermissions have been discontinued in the big-time vaudeville theatres.

"ANKLES" BEING REVIVED

"Ankles" is being revived by George P. Graves and will go out on Loew time shortly. It is in rehearsal.

V. M. P. A. SETTLES DISPUTE

Hallen and Hunter have settled their differences with Walter Keefe, and will start on the Pantages time on April 22. The act claimed, it is understood, that Keefe booked them for a fourteen weeks' tour of the Pan time, eleven weeks at full salary, and three at a cut. They refused to play the time unless the three cut salary weeks were made full salary weeks. The controversy was referred to the Vaudeville Managers' Protective Association, which directed Hallen and Hunter to abide by the agreement they had made with Keefe.

EVERY ACT A BOOST

CINCINNATI, O., April 13.—Ned Hastings, manager of the local B. F. Keith's, put over a big boost for the Liberty Loan when he had every act on the bill mention Liberty Bonds in some way. He also used part of his canopy electric sign for Liberty publicity. The Wazan's Arabs, not being able to speak English, showed a sign: "Buy Liberty Bonds," as their part of the boosting campaign.

CLARK SUES FREEMAN

Eddie Clark, the author of the firm of Clark and Gerard, has brought suit against Alfred Freeman, vaudeville producer, for \$150, which he claims is due him as royalty on an act that Freeman staged. The case will come up in the Municipal Court this week.

MOSS OFFICES TO MOVE

The offices of B. S. Moss, now located at 729 Seventh Avenue, will shortly move to the Putnam Building in the space formerly occupied by the *Dramatic Mirror*. With the resignation of J. H. Blockhaus as general manager it is likely that that office will be abolished.

BESSIE BROWNING DOING SINGLE

Bessie Browning, lately with Jack Denney, is showing a new act this week in which she is going to appear for the first time as a "single." She will make her first local debut at the Eighty-first Street Theatre the last half of this week.

DAVE NOWLIN IS A DADDY

Dave Nowlin is the proud father of a ten-pound baby boy which arrived at the home of Mr. and Mrs. Nowlin in East Elmhurst on April 10. The boy is going to be handicapped with the name of David Nowlin Robinson, Jr.

DEVY HAS FARCE SKETCH

Emmett Devy and a company of six are offering vaudeville a new farce sketch in which he is appearing at Jersey City the first half of this week. It is called "Too Many Wives."

MAKE ACT OUT OF "FIREFLY"

Henry Bellit will present a condensed version of Arthur Hammerstein's "Fire Fly" for vaudeville. Twenty-two people are now in rehearsal.

VAUDEVILLE GETS ABARBARANELL

Lina Abarbanell, the musical comedy star, is back in vaudeville and has been booked over the Orpheum circuit, starting at Duluth, April 21.

DIAMOND & BRENNAN LAY OFF

The team of Diamond and Brennan has temporarily closed its engagement on account of the illness of Miss Brennan.

MARION WEEKS IS BOOKED

Marion Weeks opens on the Orpheum Circuit May 19 at Des Moines. She will play the entire circuit.

BESSIE CLAYTON GETS ROUTE

Bessie Clayton was last week allotted the full Orpheum route, opening at Kansas City May 5.

VAUDEVILLE

PALACE

Fink's Mules opened the vaudeville part of the bill with a good animal novelty that held attention. Fink, as the ring master, might discard the derby or add class by wearing a silk hat. The mules go through various stunts and are seemingly intelligent and well trained. Two baboons, several dogs and a pony also add to the attractiveness of the act. Several supers are used to get laughs with their attempts to mount the unrideable mule. The act did well.

Vivian Holt and Lillian Rosedale offered a piano and singing act in the second spot. Their efforts are fully reviewed under New Acts.

Eddie Clark and Joe Verdi were the real first bright spot on the bill and, being on rather early, started slowly and finished in a whirlwind of laughs. From the time Clark wants to give Verdi a job, down to the comedy songs, the boys had things their own sweet way, with several new pieces of business and many new gags that were put in for laughing purposes and which achieved that result. They took a great many bows and then had to hurry away to play at the Alhambra Theatre, where they are also appearing this week.

After Clark and Verdi came "All for Democracy," described by the program as an allegory of the present, and presented by a cast of seven. The act ran fourteen minutes and is more fully reviewed under New Acts.

The intermission was omitted and Buster Santos and Jacque Hays entertained with their comedy skit, entitled "The Health Hunters," which was greeted with an enthusiastic welcome. Miss Santos is quite a heavyweight and Miss Hays is the direct opposite in a voidropo, but they both measure the same as to talent and entertaining ability.

After some talk about their personal appearance Miss Santos sang a song about trying to reduce in weight which had many good comedy lines. Then Miss Hays showed a remarkable double voice, singing a strong soprano and dandy baritone of low register while dressed in California's colors (gold and blue). They then put on eccentric clothes and finished with a novelty song and a few steps, which closed the act in great style.

Wilbur Mack and Nella Walker, assisted by two other men, offered their entertaining gem, "A Pair of Tickets," to big appreciation. The act was seen here two years ago and is just as entertaining now as it was then, if not more so.

Louise Dresser, assisted at the piano by Harry De Costa, who nervously kept pulling his trousers up while in a sitting position, sang six songs in rapid-fire style and finished with a great soldier song in which she was assisted by a capable plant in an upper box. Miss Dresser has interpolated a few gags in her talk which won many laughs. She sang her old favorites, "My Gal Sal" and "Down by the Erie Canal," and put them over as big as ever. This was the third piano act on the bill, but Miss Dresser, in a blue dress enhanced with silver bands, looked beautiful and her vocal and entertaining efforts brought big results at the finish.

The U. S. Navy Jazz Band, composed of members of that department, followed Miss Dresser and occupied twenty-seven minutes. The act is under the leadership of Chief Yeoman Alfred Williams and practically upset the show by the way it was received and the shouts of approval from the audience. The act is reviewed under New Acts.

Burr McIntosh next stepped out and furthered the Liberty Loan drive by making a short address for subscriptions. He was assisted by the sailors in the band and Louis Dresser and gathered in \$15,000 at this sale. The Three Dooleys then proceeded to close the show with their familiar specialty.

S. L. H.

VAUDEVILLE REVIEWS

(Continued on page 10)

RIVERSIDE

"Circus Day in Toyland," a pretentious and well put on manikin act opened the bill and started the show off in good shape. The figures are cleverly manipulated, and the act ends with a striking sea spectacle.

Janet Adair, in her song recitations, did well in the second spot, and put over a well selected repertoire of published numbers in excellent fashion. The patriotic number with a well written recitation and the baby song at the finish were particularly well received. Miss Adelphia at the piano rendered a well executed solo number.

The United States Navy Jazz Band, from the Charlestown Navy Yard, followed, and without programming or any preliminary announcement, swept into a program of classical and popular selections which brought the audience to its feet with applause and cheers. The classical portion of the program was well rendered, and scored a decided hit, but it was the jazz music which awoke the great enthusiasm. This band of boys from the Navy can give lessons to any jazz orchestra along Broadway, and they get novelty musical effects which are a revelation. They are appearing over the Keith circuit of houses in behalf of the Liberty Loan drive.

Following the sailors, Lillian Shaw, with a fine repertoire of comedy numbers, put a hit over which closely rivalled that of the jazz orchestra. Miss Shaw sang five special songs and a published number, all of which were received with much applause. Her first, an Italian character number, started the act off excellently, which increased in artistic value until the comedy marriage number at the finish. This brought the act to a rousing finish, and Miss Shaw was compelled to respond to innumerable curtain calls.

Nina Payne opened intermission, and her character studies in dance were well received. Miss Payne's offering is a small production, to which she has evidently given much care and study. The scenery and costumes are artistic and the special music melodious and well written.

Ruby Norton, late prima donna with "Furs and Frills," and Sammy Lee, have reunited and are presenting their singing and dancing sketch with which they have been so successful in vaudeville. Miss Norton is wearing some new and gorgeous costumes, and her voice has all the vocal brilliancy of old. If anything, she is singing better than any time in her career. Mr. Lee is still the finished dancer, and his solo work as well as his dances with Miss Norton were finely executed. They scored one of the successes of a bill which fairly bristled with big hits.

The reigning popular song successes of the war are finely presented in the war skit "Somewhere in France," a military singing novelty in which a quartet of good singers appear. The scene is laid in the trenches and interspersed with the song numbers is some well put over comedy and several bits of well written dialogue.

Jimmy Hussey's military playlet, "Somewhere in Vaudeville," in which he is assisted by William Worsley, scored the comedy hit of the bill. Worsley has a fine tenor voice, which was heard to advantage in several songs, while Hussey is a comedian of the first water.

Joseph E. Howard's big revue closed the show, and in spite of the fact that it was long after 5 o'clock before the act got on, scored a decided success. Howard is singing a number of his old songs as well as some new ones which went well. A patriotic number scored particularly big.

Howard's reputation as a writer of song hits is a big one, and many requests for the rendition of his old successes were shouted from the audience.

W. V.

COLONIAL

William Ferry opened with an excellent contortion novelty, wherein he not only presents his original "Frog," but has surrounded the creation with an effective setting, depicting the "Frog" in his haunts with a mushroom prop and hangings that brought forth heavy applause. Ferry has been doing the "Frog" more than twenty years and is bending just as well as at the time he started.

Laughlin and West are a boy and girl who offer a flirtation act entitled "Cafe Lonesome." The dancing of the pair is excellent in every respect, especially the high kicking of the lady. The man possesses a fair voice and steps around to the delight of all. A new line of material would help the act considerably, as some gags are pointless and time-worn. When these are acquired they can hold down an important spot on any bill.

John McGowan, assisted by Adelaide Mason and Leets Corder, put over a capital hit with their miniature musical comedy called "Some Bride." McGowan is a good looking chap who knows the art of song delivery and makes every point count. The girlies help considerably, as their talents are well blended. The offering is given in three scenes and carries with it a story of meeting two girls at the same time at the same church to become the bride of "Jerry." Both are on hand, but the dancing bride is accepted because she was there before the other. The act is a winner and scored a hit.

Joe Jackson has played the Colonial dozens of times, but has lost none of his sure-fire laughs. The pantomime, with the aid of the dilapidated bicycle, was enjoyed.

Van and Schenck delivered an entirely new budget of songs for their second week. Attired in evening dress, the boys looked like fashion plates. A ballad sung by Schenck went over with a bang, as did everything attempted. Van and Schenck are undoubtedly the best two men act in show business. They were compelled to sing eight songs and could have remained on view for an hour if the spectators had their way.

During intermission, a Liberty Loan drive went on and several thousand dollars' worth of bonds were subscribed.

Clayton and Lennie are clever performers, but their material is not up to their classification. They started slowly, but picked up after the first few minutes, when many good laughs were in evidence. The boys do well with the material at hand and are capable of handling a line of comedy that fits their characters. A comedy war song at the finish was well received.

Blanche Ring came and conquered with a bunch of songs, ranging from war ballads to Irish comedy. Miss Ring is still in the ring and should be studied by the so-called singing comedienne of late vintage, who desire to expand her art, as Miss Ring is master of each situation while she occupies the stage. Willie White did creditably at the piano. The act scored a sensational hit.

Conroy and Le Maire have added several new gags to their always amusing black-face comedy, "The New Physician." Laughs followed in close succession, stamping them as one of the best "darkey" characterizations in the two-a-day. Down next to closing, they more than held their own.

Giuran and Newell opened with a dance by Giuran. Then Newell uncovered a good line of legmania. But the eccentric dance of Giuran that followed was wonderful. They then appear in Chinese make-up and perform horizontal bar tricks that were hair-raising, especially the feat done by Giuran while being blindfolded. It would be wise for Newell to eliminate some of the introductory remarks. The pictures closed.

J. D.

OPHEUM

The show was opened by Richards in a series of dances wherein he displays an artistic conception of the feminine dancer. His wardrobe is well selected and appropriate for each selection. He does four dances in all and each was well received. Richards scored in the opening spot and had to respond to four bows.

The Primrose Four, old-time songsters, were in the second position. They rendered a program of numbers which scored heavily. They open with a Dixie number, then go into old-time songs, each of the men singing one. They had to respond to an encore, for which they sang a "blues" song.

"Camouflage," a one-act comedy drama, in which the best thing is the change of scene, was third on the program. The scene is laid in a counterfeiter's den and the story deals with the final bringing to justice of the crooks. Joe, an artist, has turned counterfeiter, because he was unjustly sentenced for five years. His wife, niece, and two accomplices are attempting to flood the city with bogus five hundred dollar bills. They are suspected, and, when Joe sees through a periscope two detectives entering the house, he converts the counterfeiter's shop into a high-class sitting room. The detectives, sure of their man, hang on until they get a clue on which they can work and, when they get this, they are about to arrest the gang, when Joe turns on them. He is about to shoot them, when he is himself shot. The crooks are handcuffed together and the desired ending ensues. The story is not exceptional, but the change from a counterfeiter's den into a parlor put the act over for a hit.

Hamilton and Barnes followed and won laughs galore with their nonsense. Barnes is a good nut comedian, works in a quiet way that is all his own, and was well rewarded for his efforts. His work is well backed up by Miss Hamilton, who also is a clever performer. They scored a large hit and had to respond to an encore, for which they did a burlesque marriage bit.

Venita Gould, in a series of imitations, was on next. She opened with an impersonation of Julian Eltinge and did, in succession, Bert Williams, Maude Fulton, Jack Norworth, Mary Nash, Nora Bayes and George Cohan. Her imitations were good and she had to respond to eight bows before she could leave the stage. She is an artiste of the first water and deserved the hit she scored.

Replacing intermission was a speech and appeal for the Liberty Loan.

Following this came Santley and Norton, billed as "singers with trimmings." They live up to the latter part of the billing only. They can't sing. As comedians, however, they do exceedingly well, especially the taller of the two. For an encore they sang a novelty war number.

Bessie McCoy Davis, assisted by John Merkyl and Thomas Conkey held down the feature spot on the bill. Miss McCoy-Davis opened with the "Moon Man" number and followed with the "War Doll." Merkyl then sang a song extolling the "Spirit of '76," and Miss McCoy-Davis followed with a dance of that period. Conkey then appeared as the "Spirit of '61," after which Miss McCoy-Davis followed with a dance representing the period of the war between the States. In succession came 1898 and 1918. For an encore Miss McCoy-Davis did her famous "Yama-Yama" song and dance. She scored the hit of the bill and had to make a short speech before she was allowed to depart. She is ably assisted by Merkyl and Conkey, who deserve a large portion of the credit.

Milt Collins followed and held them in nicely, winning numerous laughs with his remarks concerning current events. He has a line of talk dealing with the war and its effect on the people. Collins is a good performer and had to take several bows before leaving.

Jean Duval and company of one closed the show with a series of artistic poses. The act is ideal for this spot and was well received.

S. K.

VAUDEVILLE

ROYAL

The show this week runs rather long. Page, Hack and Mack, in an acrobatic offering were in the number one position. They did several stunts that were well applauded, but when they did their finishing trick, they "pulled down the house."

Nora Kelly, Irish singing comedienne, accompanied by Nat Goldstein, came second on the bill. She sang several numbers, for which she employs a good Irish brogue, and concluded with a Dixie number. For an encore she rendered a patriotic song urging subscriptions to the Liberty Loan.

The Ford Sisters, in a dance revue, followed and scored a big hit. They open with a high kicking number, which is followed by a piano solo by Arthur Anderson. In succession, and interspersed with piano solos, came an eccentric dance, a waltz, a patriotic number and a clog. The last was the best and put a punch into the act that made it a hit.

Frank Westphal, "the amateur actor," came next. Westphal certainly gets away with a lot on the strength of personality. He starts by telling a few stories and making chance quick-fire remarks. Then comes some piano playing and more comedy with which he closes.

Sophie Tucker was fifth on the program and, with her syncopated band, earned all the laurels for the first half. The band surely can play, and the trick stunts by the violinist and saxophone player won many laughs. Miss Tucker sang four numbers, then left the stage to make a change of costume. While she was making the change, the violinist rendered a solo, in which the orchestra joined. Then came two more numbers by Miss Tucker which took the Bronxites by storm. She had to respond to six bows and an encore. For the latter, she offered another selection, which was broken up by Frank Westphal moving a piano onto the stage. Then followed a series of cross-fire gags that elicited roars of laughter. For a close Miss Tucker sang a popular coon shout in which she was accompanied by the orchestra.

During intermission, an address in behalf of the Liberty Loan campaign was made and bonds were sold by Sophie Tucker, Flo Lewis and the Ford Girls.

John B. Hymer and company opened intermission. Hymer's act is comedy from beginning to end—comedy with a capital C. The story is this: Tom Walker, an aged negro, has been reading "Faust" and is deeply impressed with the story. "Tiger" Smith is his especial enemy, and he determines to get even by selling his soul to the devil, thereby gaining power, so that the devil will protect him when his Satanic majesty is needed. Tom falls asleep, dreams that he kills Smith and is sentenced to die for his crime. Just as he is about to be executed the devil interferes and Tom wakes up. The story is well told and is full of laughs, which Hymer brings out well. The parts are nicely taken care of and the act scored.

Jay Gould and Flo Lewis, in a dainty dancing act, were on seventh and, although late on the bill, were well received. They open with some talk along the usual "met-you-some-where-before" line and go into a song, which is followed by a dance. Gould exits to effect a change and Miss Lewis does a single specialty. She then makes a change and Gould sings a comedy number. Some more talk, singing and dancing close the act. This young couple are clever and, had they had a more advantageous spot, would have done much better.

Valecitta and her trained leopards closed the show. The animals are wonderfully trained and Valecitta has gone off the beaten path in getting stunts for them. The act pleased and the audience stayed to see the finish. The last trick that the animals did was the best.

S. K.

AMERICAN

Hanlon and Ward, a man and a woman, opened the bill with a comedy gymnastic act and won favor by their clever work. They perform on the rings and have a good routine.

Termini and Sauls, two men, present a musical act, one with the violin and the other with a piano accordion. They begin with a popular number. A violin solo follows and the two remaining numbers are syncopated, both men playing. They were heartily received and took an encore.

Delmore and Moore, a man and a woman, have a pleasing offering which they call "Scenes Behind the Scenes." They open in two, the stage being set to represent a back stage scene. In the skit the team is supposed to be playing a date and enter in white face after a little family quarrel, filled with recriminations. They black up on the stage, the man in full view of the audience and his partner behind a couple of trunks. Then, in blackface, they sing two songs.

Joe Parsons and Dave Irwin also have an act which opens in two and closes in one. It bears the seemingly timely title of "A Message from the Front," which, however, proves to be camouflage. At the opening, one of the team portrays a man who has given information to the authorities of a concern that is hoarding food-stuffs and the other is the head of that firm. Just as they are getting into the "heroics," they are handed a message from the wings. The message is supposed to be from the manager from the front of the house and tells them to get busy and work. The drop in one is lowered and then one of the team sings. His partner follows and then they render a duet. Each has a pleasing baritone voice and their work was so well liked that they took an encore.

Tommy Toner, assisted by Winnie Wall, Morris Harding and a chorus of four girls, were seen in a tabloid musical comedy entitled "The New Doctor." The story is that of a young wife who insists that her husband go to work. To carry out her wishes, he establishes a chiropodist shop and engages a colored man as an assistant. As all of the "Doctor's" patients are young women, wifey takes exception to his "work" and threatens to smash him and the place if she catches him removing corns from a feminine foot.

Miss Wall sings three songs and Toner sings one, the chorus lending aid in all of them. Harding, in blackface, and Toner furnish the comedy. The tab met with considerable favor.

The Three Robins, two men and a woman, followed the intermission with their singing act. They opened with a selection from "Faust." The men then sang "For All Eternity" as a duet, the trio followed with a cat song and the woman then rendered a solo. Then came a popular song by the trio and, for an encore, a patriotic number. They received much hearty applause.

"Out of Work," a comedy sketch presented by Anderson and Rean, a man and a woman, has considerable merit. It tells of a young couple, down to their last penny, with nothing to eat, and the husband out of work. It is the old story of poverty coming in at the door and love flying out of the window. They have a quarrel and the wife decides to go home to her mother. Then comes a telegram from a business firm telling the husband to report for work the following day. The players do not make the most of their opportunities, but played their respective roles sufficiently well to win laughter and applause.

Willie Solar, who was recently seen at this house, played a return engagement and, with his three songs and dance, made the hit of the bill.

De Dio's Circus closed the show and pleased.

E. W.

FIFTH AVENUE

A well arranged and entertaining bill was presented for the first half of the week.

Reddington and Grant, two men, in number one position, presented an A-1 trampolin act and won well deserved success. They are expert performers and do some remarkable turns and twists from their rubber springboard. As a closing stunt, the taller of the men plays a tune on a banjo while he works on the trampolin.

John W. Ransone presented one of his characteristic monologues and, while he made a poor start with unfunny material, he improved as he progressed and had the audience with him at the finish.

Jessie Hayward and Company, two men and two women, presented a skit entitled "Air Castle Kate," and gave excellent satisfaction. The story is about an actress, past middle age, who has forsaken burlesque for vaudeville and, while she still makes good, she longs for a home of her own. The manager of the house at which she is playing seems to take a fancy to her and she has visions of the little home and of how she will help her husband build up his theatre and make it a real amusement place. She is roused from her reverie by "props," who tells the actress that the manager's wife is in the office waiting for him.

With this announcement, the air castles of the actress disappear as quickly as they were created and she bursts into a forced laugh as the curtain falls.

Miss Hayward is seen in a well drawn character of the actress, acting with much feeling and human touches.

El Cleve is one of our very best xylophonists and is always sure of winning favor. His first number was made up of Scotch melodies. This was followed with several rags and, for an encore, he rendered operatic selections. The audience did not want to let him go and called him again and again.

Frank Orth and Anne Cody scored one of the big hits of the bill in their act "Let's Take a Walk." They sing three songs and talk, and kept the audience going from the start. They make a very clever team, she with her broken French and he with his comedy. Their material is good, but it is not so much what they say and do as how they say and do it. They fully deserved the recognition they received and could have taken two encores as easily as they took one.

Moon and Morris, two men, open in Turkish costume and do a most remarkable back to back dance. They change to shabby frock coats and light trousers, sing a song and do as fine soft shoe dancing as any team seen here in months. Their team dancing is as nearly perfect as possible, their steps being in unison. Their back-to-back dance is particularly creditable, as one must dance backward while his partner dances forward. They won success.

Mabel Burke was recalled several times for her rendition of an animated song of the patriotic order, in which she was assisted by a plant in one of the boxes.

Ben Ryan and Harriette Lee, in their singing, dancing and comedy talking act entitled "You've Spoiled It," captured the house and, while they were recalled six or seven times, refused to take an encore.

Miss Lee is an unusually clever rough soubrette and Ryan is a good comedian. They are good dancers and have excellent material and a way of their own of putting it over with the biggest kind of a bang. They finished with a "roughhouse" dance.

Bert Crossman and Henriette Morin, with their five Brownskins, presented a classic dancing act which held the audience to the last. They give five dances to the music furnished by their Brownskins with piano, banjo, trombone, violin and drum.

E. W.

JEFFERSON

The bill opens with a singing and dancing act by Rowley and Tainlow, a man and a woman. They open with a dance, after which Rowley jigs a bit. Miss Tainlow follows with a Scotch patriotic ballad in native costume. She proves that she is a capable dancer by doing a Highland fling on her toes.

Al. Tucker, a very capable violinist, is next. He does an unusual number by placing the bow in various positions and moving the violin up and down.

A versatile offering is that of Jackson and Wahl, a highly gifted couple. Both demonstrate their ability as capable singers and dancers, and their comedy chatter provokes much laughter.

Brown, Fields and Company, two men and a woman, come next with a dramatic sketch. An Armenian woman eludes the police by hiding in the home of a priest, whose nephew has just deserted the army because he doesn't believe that the Germans are a barbarous people. The Armenian woman then tells the tale of the massacre of her family by the Turks and Germans in so forceful a way that the deserter returns. The members of the company act well and the patriotic appeal is well received.

Grace de Winters, ventriloquist, merits the warm reception she receives. Using a dummy as her medium, she proceeds with imitations of George M. Cohan, Harry Lauder, Raymond Hitchcock and Enrico Caruso. The attempt is commendable, but the imitations fall short of realism.

The Fashion Shop is a very pretentious act of the type familiar to vaudeville. An unusual element in the act is found in the fact that the dresses are made on the stage by a very agile young modiste.

Adams and Guhl, colored comedians, are clever entertainers. Their comedy is effective and they close their act with a comedy song.

Ergotti's Lilliputians, two undersized acrobats, perform with the skill of older and more physically perfect athletes. "The Bandit and the Preacher," a feature picture, closed the bill.

H. S. K.

FOLLY

The show was opened by "Jimmy—The Floorwalker," a monkey who burlesques Charlie Chaplin in the picture of that name.

In the second place were The Two White Steppers, man and woman, in a routine of clog dances. They open with a double number, which is followed by two specialties by each, and they close with a double Scotch number. They dance well and their routine is well arranged.

Clarke and Francis, man and woman, in a comedy skit, followed them. The piece is well written and acted, and scored a big hit. The "souse" bit by the woman is well handled and is done in such a manner as to make it inoffensive.

Following the curtain on this act the man stepped out and delivered an appeal for the Liberty Loan, proving himself to be more than a good comedian.

Dinkins, McCarthy and Everett, with Dinkins and Everett doing blackface, presented their well known minstrel act. Their singing and bits of business were well liked and they scored a decided hit.

Elsie White, singing comedienne, was in the fifth place. She sings several songs. Her first is an Italian selection which is followed by a Hebrew number. The third is a song about Chinatown, in which she portrays a "dope fiend." This should be taken out of the act at once, as it has no place on the stage. For a finish and encore, she sang several patriotic numbers.

Kalma and Co., consisting of one young woman in a novelty magic and illusion act, closed the vaudeville and held them in. The man's work is fast and clever and he scored a hit in the last position.

The show was closed by "The Blindness of Divorce," Fox feature film. S. K.

VAUDEVILLE

"ALL FOR DEMOCRACY"

Theatre—*Palace*.
Style—*Allegorical playlet*.
Time—*Thirteen minutes*.
Setting—*Special*.

"All for Democracy" is described as an allegorical playlet of the present. The various characters in the sketch are supposed to represent Generals Lee and Grant, Abraham Lincoln, George Washington, General Lafayette, Joan of Arc and President Wilson. General Pershing was billed, but did not appear, probably on account of his work in France.

The act opens with a man bearing a striking resemblance to President Wilson sitting at a table on which is a light, facing the audience. The remainder of the stage is in darkness, a fade-in light being worked to show Generals Grant and Lee shaking hands. Then General Grant does the talking. The light fades out again then, and opens to show General Lee talking. Next comes Abraham Lincoln, who also does a great deal of talking, and he fades out to make way for George Washington, who talks up stage, and during his speech indicates the figure of General Lafayette, who merely bows into the light and out again. The curtain descends and rises then to show them all lined up back-stage, while a figure representing Joan of Arc sings a strain. They then all walk across the stage.

The idea of the act is great, its execution bad, and the only reason for it appearing at all is to further patriotism. Here we have celebrities of the past who tell our now ruling President how they handled things and our President does not utter one single word throughout the act. If he had said a few words it might have helped. The scenic equipment is all that can be desired while the musical arrangement was great. But in all the talk during the running of the act there was not one real punch, and an act like this should be filled with punch lines.

S. L. H.

U. S. N. JAZZ BAND

Theatre—*Palace*.
Style—*Band*.
Time—*Twenty-seven minutes*.
Setting—*Full stage*.

The United States Navy Jazz Band, composed of twenty-six members, and led by Chief Yeoman Alfred Williams, offered their musical treat for the first time in New York at this house, and was received with a remarkable demonstration. The members of the band are all enlisted men belonging to the United States Navy, and are stationed at the Charlestown Navy Yard. They are touring in vaudeville, briefly, to help the Liberty Loan drive.

The act opens with the playing of an overture of classical style, and then they offer a jazz selection which made things hum. A violin solo was interpolated and held rapt attention for the manner in which the instrument was played, and by the technique of the player. A jazz medley next tore things loose and a slide trombone was featured, besides the playing of four banjos and four saxophones.

Jack Beasley, formerly in vaudeville with Jessie Morris, under the name of Morris and Beasley, sang a Liberty Bond song, using the melody of "Over There" with a new set of words. "The Stars and Stripes March" came next, and practically closed the act, but the audience just started cheering, and two fast jazz numbers were offered in quick succession. Here is a band that not alone plays rag-time and jazz stuff as well as classical selections, but also plays them for the glory of Uncle Sam and the returns it gets for the Liberty Loan drive.

On its merits, the act is without a doubt the best of its kind which has ever graced vaudeville, and may it long continue to help not alone vaudeville audiences to cheer, but also to ring up a big total in the Liberty Loan. S. L. H.

NEW ACTS AND REAPPEARANCES

CLARENCE ROMAINE & CO.

Theatre—*Loew's American*.
Style—*Classic dancing*.
Time—*Eighteen minutes*.
Setting—*Special drop*.

Mlle. Clarice Romaine, assisted by M. Volonoff and an orchestra of six, under the direction of M. Podnus, presents a highly pleasing act. For her first number Miss Romaine sings a song to the accompaniment of the orchestra. A quick change then enables her to do a classic dance, in which she is joined by Volonoff. The latter then dances alone and Mlle. Romaine follows, with a barefoot dance in charming style. M. Podnus plays a violin solo in ordinary fashion and is followed by Mlle. Romaine and her partner, who execute a fascinating Chinese dance. The orchestra then plays another number to allow Mlle. a change in costume. In regimental dress she finishes her act with a whirling finale that received well-merited applause.

The act is of an artistic nature and adds a touch of refinement to what might be an otherwise ordinary bill. It should go well in the time it is now playing, and will eventually meet with success on bigger time for it deserves recognition.

H. S. K.

BRISCOE AND RAUH

Theatre—*Fifth Avenue*.
Style—*Comedy and singing*.
Time—*Eighteen minutes*.
Setting—*In one*.

Olive Briscoe and Al. Rauh are presenting a new comedy and singing turn that measures up to any now on the big time. Miss Briscoe comes in and sings a song about being only a wife, and tells a few stories while singing it. Rauh, made up as a "boob," makes an accidental entrance and some talk between him and Miss Briscoe follows, in which he tries to sell her some songs. She exits and he attempts to sing one and gets many laughs through his efforts. Miss Briscoe then re-enters and, after some more talk, they sing several double numbers, in which Rauh proves that he can sing. Some more talk about "Puk-see" follows, and they close with another double number.

Rauh is a clever comedian and his "boob" delineation is very good. Miss Briscoe has a good voice and is also a comedienne of ability. She wears several smart gowns which are becoming. The act should find plenty of work. S. K.

HOLT AND ROSEDALE

Theatre—*Palace*.
Style—*Piano and songs*.
Time—*Sixteen minutes*.
Setting—*In one*.

Vivian Holt is billed as a coloratura soprano and Lillian Rosedale as a pioniste-composer. Miss Holt dresses in sheer black, and Miss Rosedale in silver lace. The act is set in one, with a grand piano covered by a silk affair and a piano lamp. Miss Holt has a voice of fair quality, but lacking in volume, while Miss Rosedale plays the piano and sings her opening song in a recitative style, mimicking the vocal intonations of Willa Holt Wakefield in the delivery of her lyrics.

To go into full detail as to what they sing and how they sing it would be a waste of time for all concerned, but suffice it to say that they did five numbers, one being an unsolicited encore, in which they try to harmonize. They are following the Kouns Sisters' four weeks stay at the Palace, and their work suffers in comparison. S. L. H.

ROSE AND BELL

Theatre—*Olympic (Tryout)*.
Style—*Song and talk*.
Time—*Eighteen minutes*.
Setting—*In two*.

Soldier Rose, who formerly did a single, and Jock Bell, lately of McKay's Scotch Revue, have framed an act that is fit for the big time.

They open with a short introductory speech by Rose telling how they came from the battlefield to the stage. They then sing a double Scotch number, which is followed by some trench stories. Rose then sings a patriotic song and exits, leaving the stage to Bell, who then sings another Scotch song and does a sword dance. Some more talk follows and they close with a fast, snappy medley of choruses of songs sung by the soldiers in the trenches.

These boys have very good voices and know how to use them. Their numbers are well selected and their routine nicely arranged. They should find plenty of big time and other bookings awaiting them. S. K.

WORDEN BROTHERS

Theatre—*Jersey City*.
Style—*Juggling novelty*.
Time—*Twelve minutes*.
Setting—*In four, special*.

These two men use a special setting, representing the posts of a gate, which are in reality foot jugglers' couches. They open, seated on the floor playing a mandolin and guitar. After playing a selection on the instruments they do some difficult hand stands and walking. They then do a "human see-saw," following with some good foot juggling. They open with barrels and, after several old and new stunts with these, change to globes, starting with two, and finishing with four. In one of their stunts they play their instruments while tossing and catching the globes with their feet. This act is one of the best opening turns seen in a long time and should find no trouble getting plenty of work. They could fit into a big time bill with ease. S. K.

CANTWELL, WRIGHT AND MARTIN

Theatre—*Proctor's 58th St.*
Style—*Singing and talking*.
Time—*Ten minutes*.
Setting—*Special, in one*.

A special drop shows a rural railroad station. Three knights of the grip are introduced. While waiting for their train, they tell some stories, pull at least one old gag, sing two songs in tenor, baritone and basso; the baritone and the basso each sing a solo, and the three then close with a patriotic song. The men have good voices, they put their songs over in good style, and got a big hand. They took several bows. T. D. E.

STANLEY GALLINI AND CO.

Theatre—*Proctor's 125th Street*.
Style—*Shadowgraphy*.
Time—*Twelve minutes*.
Setting—*Screen*.

A man and a woman, in animated silhouettes, or shadowgraphy, in which are introduced birds, animals and distinguished personages, including President Wilson, Bryan, Uncle Sam, etc., and a number of comedy scenes, embracing a visit to the dentist and the extraction of a troublesome molar form this act. There is also one of madam in her boudoir, a burlesque on Romeo and Juliet, etc. T. D. E.

WALTERS & CLIFF SISTERS

Theatre—*Proctor's 58th Street*.
Style—*Singing, talking, dancing*.
Time—*Eleven minutes*.
Setting—*In one*.

This act is a man and two girls in a novelty offering.

Walters comes on, pushing a trunk ahead of him. He tells the audience it was left him by his uncle, and contains money. While thus discoursing, voices within the trunk shrilly pipe, "we want to come out." Walters raises and lowers the lid several times, two girls protesting against their imprisonment the while.

This part is a little bit overdone. The girls finally emerge, in combination kimono and pajamas. A lot of nonsense follows.

Walters, in his affectation of effeminity, overdoes it. The sisters then offer a song, and dance number, after which a novel change of costume, on stage, follows. The girls use the raised lid of the trunk as a screen and, with the assistance of Walters, inject some comedy into the number. Walters and the girls then close with a song.

T. D. E.

MURPHY AND BARRY

Theatre—*Olympic*.
Style—*Singing and dancing*.
Time—*Fifteen minutes*.
Setting—*One*.

Two young fellows of agreeable appearance form this act, which opens with a rag song by the team, followed by a regulation hard shoe dance. A single by one of the boys follows. Then comes an Irish song, with an old fashioned waltz clog by his partner. Some excellent hard shoe dancing by both is disclosed in the finishing number. Both boys have pleasing voices.

The singing is above the average for a dancing act. For the first three numbers white flannels are worn. Green coats are added for the finish. Both members of the team wear their clothes with an air of distinction. On the whole it is a very pleasing act for an early spot on a big time bill. Murphy and Barry should be able to hold down any spot allotted them on a small time bill.

H. E.

KUTER, CLAIRE AND KUTER

Theatre—*125th Street*.
Style—*Musical*.
Time—*Fifteen minutes*.
Setting—*In two, special*.

This act carries a special drop, depicting the entrance and lower windows of a high-class apartment house. A ragged boy enters singing a war ballad. Two rich children, hearing him, put their heads out of the windows and throw him some money. Some talk between the three follows and the other two join the ragged boy in the street. They then do several songs, closing with a triple number. Their voices sound well together, and they have a well arranged routine. Most of the work is done by the poor boy, who does it well. S. K.

KALALUHI HAWAIIANS

Theatre—*Proctor's 125th Street*.
Style—*Musical*.
Time—*Twelve minutes*.
Setting—*Special, in four*.

Seven people, three of whom are women, form the usual Hawaiian act, which is no better or no worse than others of its kind. The best work is a guitar and imitation ukulele duet by two of the men, and the closing number, a hula-hula dance by one of the women. The other numbers are the usual instrumental and vocal efforts that are a part of acts of similar nature. T. D. E.

DRAMATIC and MUSICAL

"FANCY FREE," WITTY AND TUNEFUL, GOOD HOT WEATHER SHOW

"FANCY FREE"—A three act musical comedy. Book by Dorothy Donnelly; lyrics and music by Augustus Barrett. Produced at the Astor Theatre, Thursday evening, April 11.

CAST.

Gertrude Hemming	Helen Marche
Elevator Boy	Alton Weber
Hotel Clerk	William Tillet
Bellboy	Joe Tinsley
Hotel Manager	John E. Wheeler
Yvette	Yvonne Darle
Philip Pike	Ray Raymond
Betty Pestlewaite	Marilynn Miller
Albert Van Wyck	Clifton Crawford
Flower Girl	Regina Richards
The Bridegroom	Hal Peel
The Bride	Rosine Timponi
Professor Hybrower	Charles Brown
Pinkie Pestlewaite	Marjorie Gateson
The Manicurist	Yvonne Gouraud
The Mysterious One	Harold Evarts
Benjamin Pestlewaite	Harry Conor
Peter Pope	Robinson Newbold
Gusse Pope	Violet Englefield
Mr. Lajole	Francis Murphy

"Fancy Free" is another welcome addition to the musical shows on Broadway, for, while it may not rank very high from a musical standpoint, it contains a few light melodic bits, and sizes up for what it is intended, an entertainment for the heated summer season.

What little story there is in "Fancy Free" tells of two runaway sisters, who go to the famous Florida winter resort. One poses as a married woman and the other as a widow, the better to enjoy that untrammelled freedom which some think the wedding ring brings to its wearer. The arrival of the men, whose names the girls have taken, together with the young ladies' father, furnishes the complications necessary to the average musical comedy.

Mr. Crawford is the star and, as such, is given opportunity to appear at his best, of which he takes full advantage. He sings several of the numbers, with the assistance of a bevy of frolicsome girls, and helps with the fun-making.

But he is not the only one to shine. Marilynn Miller is one of the pronounced bright lights. New Yorkers made the acquaintance of Miss Miller at the Winter Garden, where her dancing made her a favorite, and in "Fancy Free" she gives an example of her nimbleness of foot that makes her, for this alone, a feature of the show. But she also sang the prima donna role, and her vocal efforts, in solos and duets, were quite as enjoyable as her dancing.

So well did she do, in fact, that in a single night she jumped to the first rank of musical comedy stars, and is likely to stay there for some time. She has all the requisites for this position—youth, charm and ability. One of her best song numbers was "Love Comes A-Stealing," for the rendition of which she received her full meed of approval.

"Twinkle-Inkle-Inkle" is another pleasing number, which was well rendered by Marjorie Gateson. Other songs which received approval were "When the Moon Shines" and "Rat-tat-a-tat."

The members of the chorus have unusual talent and beauty.

The work has been adequately, but not extravagantly, staged, a creditable adherence by the management to the principles of war conservation, but the single setting and costumes are colorful and in good taste.

WHAT THE DAILIES SAY.

Times—Pleasant musical comedy.

Sun—Audience likes "Fancy Free."

Tribune—A jolly show.

American—Wins first nighters.

Herald—Fetching music.

World—Marilynn Miller romped away with show.

NEW KENNEDY PIECE TRANSGRESSES LIMITS OF RELIGIOUS RIGHTS

"THE ARMY WITH BANNERS"—A five act symbolical comedy by Charles Rann Kennedy, presented at the Théâtre du Vieux Colombier, Tuesday evening, April 9th.

CAST.

Mary Bliss	Edith Wynne Mathison
Julia Manners	Adrienne Morrison
Job Limp	Wallace Erskine
Timothy Hodge	Edmund Gurney
Tommy Trail	Ernest Anderson
Pomeroy Wragg	Walter Kingsford
Dafty	Henry Herbert

"The Army With Banners" purposes to be a "take off" on *Billy Sunday*, put into the form of symbolism. It deals with a rich old woman, who is called the Poor Fool, and who has fashioned an orphanage out of the thirteenth century nunnery. Her most marked characteristic is her simple faith which makes her the prey of many. And yet, her weakness becomes her strength, for she triumphs over charlatans and followers of selfish creeds.

The Poor Fool is pestered by a Lady of Good Motives, a Man of the Past, a Man of the Present and a Man of All Times, all of whom, on the pretense of having her welfare and salvation at heart, read her diaries, examine her expense accounts and find fault with the macaroons and the Greek dances which she provides for the pleasure of the orphaned children.

In the hope of making her more amenable to their wishes, the worldlings bring Some One, a popular revivalist.

By a peculiar train of thought she believes the coming of Some One has a spiritual significance, and awaits him with pathetic simplicity. So, when he arrives in the person of Tommy Trail, and dressed in the togs of a football player, she is shocked at his loud voice, jumps and bounds, and his vocabulary of up-to-date slang. She believes him to be the Messiah, and she is grieved at his manner.

Nevertheless, she retains her faith that he is the Redeemer and, through this belief, comes her transition from an old woman to a young one.

Of course, much of this is amusing, but it is not the less daring and can scarcely be aught but offensive to all who are religiously inclined, be their religion ever so broad and liberal. If it were carried out in a serious vein it doubtless would have been accepted, but it is done in burlesque fashion.

Of course, the author has not drawn the character of Some One as the Redeemer, but he does make the Poor Fool believe that he is, and the fact that she does believe that this illiterate, slangy individual is Christ would not be accepted on a provincial stage.

The author may disclaim any intent to draw the Son of God upon the stage, but he cannot deny that he makes one of his puppets believe he has and through her belief become the subject of a miracle. This has been done before in stage works, but always in seriousness and awe and never in humorous fashion.

For Edith Wynne Mathison's acting there is naught but praise. She makes the Poor Fool the very incarnation of faith, and the strength of her work only tends to accentuate the offensive feature. To watch the progressive miracle by which her aged back is straightened, her palsied hand steadied and her white hair restored to the brown hair of Youth is to be impressed by her artistry.

WHAT THE DAILIES SAY.

Sun—Lacks dramatic action.

Times—Symbolic religious comedy.

Tribune—Flirts with blasphemy.

World—Deadly fire of words.

Herald—Often tedious.

American—An eccentric comedy.

"NANCY LEE" IS A NEW TYPE OF WALTER DRAMA

OPENING DATES AHEAD

Greenwich Theatre change of bill April 18. Kane's Irish Players—Neighborhood, April 20.

"Salome"—Comedy, April 22.

Harry Lauder—Metropolitan, April 22.

"New Midnight Frolic"—New Amsterdam, April 23.

"A Doll's House"—Plymouth, April 29.

"A Marriage of Convenience"—Miller's, April 29.

New York International Expo.—May 30.

OUT OF TOWN

"A Kiss Burglar"—Atlantic City, N. J., 18. Weber & Fields—Philadelphia, Pa., 22.

"Three Faces East"—Atlantic City, N. J., April 22.

"A Dry Town"—Wilmington, Del., April 29.

"Quack! Quack!"—Stamford, Conn., April 26.

"A Stitch in Time"—Hartford, Conn., April 27.

"Bruised Wings"—Atlantic City, N. J., May 13.

SHOWS CLOSING

"Pan and the Young Shepherd"—Greenwich, April 17.

"The Fountain of Youth"—Miller's, April 27.

"Mrs. Warren's Profession"—Comedy, April 27.

"Chu Chin Chow"—Century, May 4.

"Oh, Look"—Vanderbilt, May 4.

CENTURY GROVE MIDNIGHT REVUE IS A GOOD SHOW

The new *Midnight Revue* dedicated the *Century Grove*, atop the *Century Theatre*, and proved to be one of the most elaborate roof shows that New York has seen.

There are twenty-two numbers in all and, so pleasing are they, that it is difficult to select the best. The revue was divided into two parts and refreshments were served before, during and after, with a little dance, on the side, for those who wished it.

The program started with a promenade of *Hour Girls*, announcing "Eleven-Thirty." This was followed by *Alice Wagner*, who sang "Girl in the Clock," and who gave way to a more pretentious number called "As Long as the Campanile," led by *Ruth Oswald* and *Edward Basse* and including *May Leslie*, *Gladys Slater*, *Jane Adams*, *Peggy Marsh*, *Carolyn Nunder*, *Dorothy Allen*, *Eleanor Leigh*, *Mary Cunningham*, *Ethel Hallor*, *Charlotte Stevenson*, *Beryl Gwynne* and *Fay Atkins*.

Julian Hall, "the Jazz Boy," danced; *Ray Williams* and *Gordon Dooley*, assisted by a girl chorus, sang a novelty song, entitled "Mister Won't You Buy a Little Bow Wow?"

Then *Randall* gave another song, entitled "The Nautical Girl," a number which introduced a score of girls and dancers, representing foreign ports.

The *Irgotti Bros.* presented their specialty and *Randall* and girls concluded Part 1 with "The Bolshevik Glide."

Part 2 started off with a series of "Harrison Fisher Girls," led by *Edward Basse*. This was followed by a kiddie number, with *Randall*, assisted by *Sybil Carmen*.

Then in succession came *Mlle. Dore*, who sang "I'd Like to See a Little Bit More of You"; *Sybil Carmen*, *Frances Pritchard* and *Arlene Chase*, in "Three Little Maids"; *Ray Dooley* and girls, in "The Helleids"; *Frances Pritchard* and girls, in "Powder Puffs"; *Myrtle Young* in a "Dance Excentrique"; *Miss Carmen* and girls in "Fortune Tellers"; the *Doolies* in "Strolling Down the Avenue," and a historical series, "Heroines of American History," in which *Revue* beauties impersonated *Nancy Hanks*, *Clara Barton*, *Betsy Ross* and other celebrities. The flag was unfurled and every one sang "The Star Spangled Banner." *Basse* led "Love Me in the Candle Light," followed by girls in pink pajamas, which closed the show triumphantly.

The consensus of opinion was that the "Midnight Revue" at the *Century Grove* is a real *revue* and a bully good show.

WHAT THE DAILIES SAY.

Herald—Fascinating play.

Sun—Play makes hit.

Tribune—A slight play.

World—Play with strong appeal.



Founded in 1853 by Frank Queen

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WAR FILMS

About three or four months ago some body put on a picture containing a love story around which was woven a rather rambling tale of the war. The film held a few interesting battle scenes, which, although obviously faked, nevertheless were sufficiently convincing to have got by easily enough, with the average audience before the war started.

The concern responsible for the production decided that they had turned out something out of the ordinary, and engaged a Broadway theatre, for the purpose of presenting the film to the public under the best possible auspices.

A vigorous advertising campaign was inaugurated and after four weeks of trumpeting the film was given its premiere with all of the pomp and ceremony of the typical first night play opening.

The invited audience, for the better part seasoned showmen, received the picture very cordially and many predictions of a success that would make "The Birth of a Nation" look pallid, were made regarding the new war film.

The critics, too, were inclined to be rather generous in their praise of the picture, all of the New York dailies giving it a good send off, with two exceptions.

Then the press agent got busy and secured the endorsements of several well known men and women, and everything looked nice and rosy for a first class clean up.

But somehow or other, something went wrong. After the second week, when the "paper" was withdrawn, the audiences suddenly seemed to melt away, and seeing the handwriting on the wall, the sponsors of the picture decided to quit the following week.

The film was a flat failure. Immediately, the cry arose that the American public did not want war films. Concentrate on comedies, shrieked the manufacturers, the public is in no mood for serious stuff.

But the movie manufacturers who based their calculations on the failure of one war film were all wrong as subsequent events have proved. The picture in question was a flivver because it wasn't "there," and not because the public was not desirous of seeing war stuff.

The unusual success of "My Four Years in Germany," "The Kaiser, the Beast of Berlin," "Over the Top" and "Hearts of the World" proves rather conclusively that the day of the war film is right now.

Had the war films of three months ago possessed the same entertainment qualities as those mentioned above, they would have enjoyed similar popularity. In the movie field, as in other walks of life, the old adage still seems to be working overtime, "It isn't what you do, it's how you do it."

THE M. P. OPTION BILL

It looks as if the Motion Picture Option Bill, which was passed by the lower house of the New York State Legislature two weeks ago, is a dead issue as far as the present session of the legislature is concerned. It is now resting in the Senate Codes Committee, and the chances for its resurrection before adjournment, according to those familiar with the workings of law-making bodies, are decidedly slim.

If the bill fails to pass, and picture men seem to feel that it is a foregone conclusion that it will not, the selfsame picture men will have no one but themselves to blame for its failure. Lack of co-operation on the part of film men has resulted in the passage of most of the censorship laws, now on the statute books of various States throughout the country, and the present unsatisfactory status of the Motion Picture Option Bill is directly traceable to the inability of all branches of the industry to co-ordinate their efforts and to work together as a unit.

Grandstand plays in legislative halls are picturesque, and, providing the proper sort of preliminary work has been done, are often effective in influencing legislation, but in this instance, as in many others when bills of importance were pending, the picture industry has neglected the vital details of preparation.

If the constituents of every member of the New York Senate had been apprised of the manifold reasons why the bill should have been passed, through the means of a house to house canvass, and had been instructed properly on the why's and wherefore's of the situation, via the screens of the hundreds of film houses throughout the State, as they should have been, the bill would more than likely be awaiting the Governor's signature today.

Legislators come up for re-election from time to time, however, and as there apparently exists a genuine demand for the exercise of local option in the matter of Sunday amusements in New York State, it behooves the film men to get busy and to start a real campaign of education among the voters, who know what they want, but don't know how to get it, before the next election rolls around.

WARN ABOUT PLAY

Editor, NEW YORK CLIPPER:

Dear Sir: Having learned that one play has appeared and another is about to be produced under the title "Somewhere in France," I trust you will give space to the information that my play "Somewhere in France," produced by Robert Downing at the Newport Opera House on March 7, 8, 9, 1918, is protected by copyright, having been entered at Washington, Oct. 1, 1917.

Entry: Class D XXX, No. 47963.

A change in the above-mentioned titles should be promptly made in order to conform to the law of copyright.

Very truly yours,

HORTENSE ADELE BOYNTON,
16 Mt. Vernon Street, Newport, R. I.,
April 4, 1918.

TWENTY-FIVE YEARS AGO

Master Charles Carter appeared at Proctor's Theatre, New York.

E. D. Colvin was superintendent of the Walter L. Main Show.

Lulu Glaser was with the Francis Wilson Opera Company.

Hoyt and Thomas leased the Garden Theatre, New York.

The McCoy Sisters were with "A Trip to Chinatown."

Lalloo was with the Barnum and Bailey Side Show.

Kitty O'Neill died at Buffalo, N. Y.

RIALTO RATTLES

VAUDEVILLE PROVERBS NO. 3

Actors are apt to happen in the best of families.

HE'S NAMED RIGHT

A. D. V. Storey is just our idea of the ideal name for a press agent and advertising man.

ANATOMY NOTE

"Mary's Ankle" and "Daddy Longlegs" are showing to great business all over the country.

THESE FORDS WON'T BE FLIVVERS

Francis Ford, the hero of a hundred serials, has started his own film producing company. He wants it distinctly understood, however, that the new Ford Film Company will not turn out flivvers.

HE KNEW HIS ACT

Called to rehearse his magician offering at the beginning of a split week in Tarrytown recently, Joe Flynn came back at the house manager with: "What do I want to rehearse for? I know my act."

VERY CONSIDERATE OF HERB

It's a good thing Herb Hoover didn't pull those wheatless days while the Hawaiian dance craze was at its height. The poor little Hula Hula wrigglers might have been forced to earn a bare living if he had.

THE PATRONS WERE WISE

City authorities claim that they have discovered many foreign bandits are working in the Broadway cabarets, disguised as waiters. Most of the patrons of the Broadway cabarets discovered that long ago.

A HOPEFUL SIGN

Metro announces that it has just issued sweeping orders to its directors regarding next season's productions. Now maybe we'll see some of those "cleaner and better pictures" the movie magnates are always raving about.

JACK MAKES ANOTHER DISCOVERY

Jack Dunham says he never realized how many of the U. B. O. agents had joined the army until he walked through the Palace Theatre Building the other day. There's a private enlisted from every other room, says Jack, according to the lettering on the office doors.

WOULDN'T DO 'EM A BIT OF HARM

Old-fashioned spelling bees are getting to be quite a fad in the picture theatres throughout the country. Might be a good idea for the studios to take up. Compulsory attendance at a few old-fashioned spelling bees wouldn't do some of our best little sub-title writers a bit of harm.

ANSWERS TO QUERIES

S. & Co.—Send stamped envelope and reply will be sent you.

Quality of the sketch and prominence of the performer are essential.

G. K. L.—Entirely optional with the performer. They are unknown to us.

J. B. W.—We have no record of his death. He played the old Kohle and Castle Circuit.

E. S.—According to all recognized authorities on the game of poker, it is easier to fill a straight than a four flush.

H. L. M.—The pot is dead and the deal passes. Each player is entitled to withdraw his age and bets, except the one who opened it illegally and he forfeits the amount of his age.

WE WONDER

It is announced that Assistant District Attorney Smith has subpoenaed several people from "Chu Chin Chow" to be questioned regarding vice conditions throughout the city. We wonder if the District Attorney thinks the show the name of a chop suey joint such as he has been raiding of late.

THEIR FAVORITE PLAYS

Wm. L. Sherrill—"The Man From Mississippi."

Capt. Robert Warwick—"An American Ace."

Al. Reeves—"My Old Home Town."

Jules Ruby—"Sporting Life."

Nat Goodwin—"Fancy Free."

Anthony Kelly—"Going Up."

HARDEST PART HE EVER TACKLED

Doug Fairbanks is wonderfully convincing in the title role of "Mr. Fix-It," his next picture play, according to Artercraft's advance announcements. Doug is not half as convincing in his endeavor to play "Mr. Fix-It" in real life, though, according to the news columns of the New York dailies during the past week.

A DIFFERENCE OF OPINION

Having gone deeply into the matter, prominent editorial writer, as recently as last week, declares he is firmly convinced that the movies are still in their infancy. Judging by some of the program stuff we've seen recently we are just as firmly convinced that the movies are just about entering their second childhood.

WHAT THEY USED TO BE

Arnold Daly was once an office boy in a theatrical manager's office.

Pat Casey once drove a circus wagon for Barnum & Bailey.

Sam Harris once drove a wagon for a towel supply concern.

Louis Selznick was once a jewelry salesman.

Oscar Hammerstein was once a cigar maker.

Billy Sunday was once a ball player.

FAMOUS SAYINGS OF FAMOUS MEN

Arthur Hammerstein—I am going to start a new managers' association in a day or so.

Joe Woods—I can fix you for Friday night if you'll do four shows.

Marc Klaw—I have nothing to say. See Mr. Erlanger.

Howard Kyle—Do not quote me in this matter, but—

A. L. Erlanger—I have nothing to say. See Mr. Klaw.

Eddie Corbett—This is all under cover, understand.

ANSWERS TO QUERIES

W. F. M.—Hazel Dawn has just signed to appear in "Dolly of the Follies," a new comedy to be produced by Al. H. Woods.

W. A. S.—Regret that we are unable to furnish address of party desired. Write a letter addressed in care of this office, and it will be advertised.

D. F.—Mrs. Fiske appeared in Harry James Smith's "Mrs. Bumpstead-Leigh," on tour. She also appeared in "Pillars of Society" and Hauptmann's "Hannele."

S. J.—Charles Klein was the author of a number of Broadway successes. His greatest was "The Lion and the Mouse." A. E. Anson played the leading role opposite Ethel Barrymore in "The Witness for the Defense." The late Henry B. Harris produced "The Cave Man." Charles Frohman managed "Passers-By."

MELODY LANE

MUSIC TO PLAY GREAT PART IN WAR DRIVE

School Supervisors Told of Its Important Place in Successful Prosecution of Great Struggle

Music as the great stimulus of the spirit of war time sacrifice is destined to fill an increasingly important place in the successful prosecution of the great world conflict.

A convention of the public school music supervisors of the country held in Evansville, Ind., last week heard that statement from C. M. Tremaine, director of the National Bureau for the Advancement of Music.

Mr. Tremaine pointed out that music has an influence in increasing the energy and mental poise of a nation and related many instances of the value of music in the front line trenches.

He said: "The country must be fired with patriotism. Friction, petty differences of opinion, greed and all personal considerations must give way before the realization that we all have a common interest and must rally around a common purpose.

Perhaps the greatest worry of the commanding officers is the morale of the army. Under the terrific strain of the deafening roar of guns and the awful carnage soldiers are continually succumbing to shell shock and are being put out of the war, although they may be without a scratch. The danger of a more wholesale collapse is in the minds of those in charge and they are doing everything to preserve the morale by providing diversion and relaxation. There is nothing which will bring this relaxation like music.

Capt. Dugmore of the British Royal Fusiliers has told me that before a general charge it is an established custom to have a band concert which is attended by those expected to make the charge."

MARIE LEEDS MAKES SPEECHES

Popular Marie Leeds has added the art of making telling little speeches to her other accomplishments. It all came about through her singing of "He's Got Those Big Blue Eyes Like You, Daddy Mine"—one of the best story ballads ever published. Miss Leeds certainly knows how to sing this number with the utmost possible effect. At the Lyric Theatre, Newark, last week, she had to make a speech after every performance. Her success with "Daddy Mine" really justifies the use of the word "tremendous." This song, which looks like being the biggest war ballad of the year, is published by M. Witmark & Sons.

JACK ROBBINS DRAFTED

Jack Robbins, who made several attempts to enlist in the army recently and was on each occasion rejected on account of being under weight, was up before the board for physical examination last week.

He passed with flying colors, and was immediately placed in Class A No. 1, and expects to be called for training some time this month.

Mr. Robbins is connected with the Maurice Richmond Music Co. staff.

NEW HOWARD SHOW FOR B'WAY

Joe Howard has just completed a new musical comedy which will be booked for a summer run at one of Broadway's prominent playhouses. The name of the piece which is subject to change is "Julia Hallelujah," and the music will be published by Chas. K. Harris.

CHAS. WILSON ENLISTS

Chas. Wilson of the New York office of the Daniels & Wilson Music Co. of San Francisco, has enlisted in the Navy.

ACTRESS SUES PUBLISHER

Grace Fisher, an actress, has brought suit for \$100,000 against Gustav Schirmer, the music publisher, for breach of promise. Mr. Schirmer, in filing the answer to the suit, was one day later than the time allowed by law, and it was not accepted by counsel for the plaintiff. Mr. Schirmer thereupon made application to the Supreme Court for permission to file his answer.

In his application Mr. Schirmer says that he has a good defense to the action, and that he never promised the actress to make her his wife.

LOLA WENTWORTH SCORES HIT

Lola Wentworth in a letter written to Al Cook, professional manager for M. Witmark & Sons, gave an enthusiastic account of her success with Fred W. Vanderpool's waltz song "Neath the Autumn Moon," which she wrote is the best song of its kind she ever used.

Miss Wentworth, who will be remembered for her big success in "The Bride Shop," has a fine soprano voice which does full justice to the tuneful number.

WITMARKS OPEN NEW OFFICES

M. Witmark & Sons have opened a new branch professional office in the Annex Hotel at Sixth and Market Streets, St. Louis, and another at No. 554 Chalmers Avenue, Detroit.

The St. Louis office is in charge of Ralph Norris and the Detroit branch will be managed by Chester Carpenter, Jr.

ERNEST BREUER IN FRANCE

Ernest Breuer, the song writer, composer of "There's a Vacant Chair in Every Home Tonight," is with the U. S. Army in France.

His knowledge of the continental languages has won for him an appointment as interpreter.

OPPENHEIM OUT OF SHAPIRO'S

Dave Oppenheim, for several years with the Shapiro, Bernstein Co., severed his connection with the firm on Saturday, and is planning to take up a different line of business.

ED. ROSE IN NEW YORK

Ed. Rose, the Chicago writer, author of "Oh, Johnny, Oh!" is in New York on a two weeks' visit, and is making his headquarters at the Maurice Richmond offices.

LEO WOOD WITH MEYER COHEN

Leo Wood has joined the staff of the Meyer Cohen Music Pub. Co. In addition to writing some numbers for the house he is doing professional work.

LOUIS COHEN OUT AGAIN

Louis Cohen, professional manager of the Chas. K. Harris house, is out again, after a week's confinement in St. Mark's Hospital.

NEW SONG IN "OH LOOK"

Harry Carroll, James Montgomery and Joe McCarthy have written a new song for "Oh, Look!" called "These Colors Will Not Run."

HEIN HAS NEW MUSICAL SHOW

Silvio Hein's new musical show which will be seen at the Cort Theatre, Chicago, this summer, will be called "The Review of Reviews."

JAS. HANLON ON FURLough

James Hanlon, the song writer who is with the U. S. troops at Camp Gordon, is spending a two weeks' furlough in New York.

FRED FISHER IS ILL

Fred Fisher, of the McCarthy & Fisher Co., is ill at his home.

SONG HITS WANTED IN THE ARMY CAMPS

Soldiers Object to Singing the Old Tunes and Demand the Song Successes of the Big Cities

Following the complaint of the soldiers at Camp Dix in regard to the type of shows which are being presented in the Cantonment theatre, comes an objection from many of the soldiers as to the songs which the song leaders are singing and teaching.

In many of the camps the song leaders have been devoting their efforts to the teaching of the old-time ballads and songs of patriotism. These are falling far short of the type which the average soldier wants to sing during his leisure hours.

The big army which is fast being welded into a great fighting machine is composed almost exclusively of young men, most of them in the early twenties, and they are demanding the same songs which are scoring the hits in the vaudeville theatres of the big towns and cities rather than the songs which they were taught at home and in school.

The numbers which are in big demand in the camps are almost without exception the same songs which the popular publishers are exploiting among the vaudeville artists, and the way in which the boys in camp learn of the new songs and the campaigns which the publishers are planning in connection with them is remarkable.

While there are demands for many songs which have passed their first big popularity in the cities, they are the numbers which are still listed as the big hits and are featured in the best vaudeville houses.

The singing leaders of ability in the big camps, and there are a few men who have a good idea as to what the Government really wants, are fast getting in touch with the music publishers, with the result that within a short space of time the repertoire of the army camps will be as timely and as much up to date as that of a big-time vaudeville house.

NEW COHEN SONGS RELEASED

The Meyer Cohen Music Co. has released to the singing profession a number of new and meritorious song numbers which are attracting considerable attention.

Among them are "That's What God Made Mothers For," a finely-written ballad; "There's a Vacant Chair in Every Home To-night," a melodious war ballad; "Mothers of France," "Over in Hero Land" and an attractive novelty called "I'd Love to Dance an Old Fashioned Waltz." In press the Cohen Co. has Blanche Merrill's clever number, "My Syncopated Melody Man," which has scored a big hit on the Victor records.

"BYE AND BYE" NOW READY

"Bye and Bye," a new comedy song by Eddie Moran, Vincent Bryan and Harry Von Tilzer, which has attracted much favorable comment among headline singers, is now ready for release.

To a set of lyrics which sparkle with comedy, Harry Von Tilzer has set one of his most infectious melodies.

STARS SING NOVELTY SONG

A big array of vaudeville stars are featuring the new Harry Von Tilzer novelty song, "The Makings of the U. S. A." Among them are Stella Mayhew, Elizabeth Murray, Sailor Reilly, the Campbell Sisters, Bob Hall, and Joe Santley, with the "Oh, Boy," Co.

LEWIS SCORES WITH NEW SONG

Henry Lewis, with the Winter Garden touring production, is scoring a decided hit with a new song, called "I'd Like to See the Kaiser with a Lily in His Hand."

STASNY SONG IN FRANCE

During the past week the A. J. Stasny Music Co. received several orders from France for the novelty song "When Yankee Doodle Learns to Parlez Vous Francais."

The Stasny concern was mystified by the foreign demand, which however was cleared up by a letter received from an army officer in France. In it he stated that Miss Janis, who is appearing at the entertainments given the soldiers, is singing the song and scoring a hit with the men from the trenches which dwarfs into insignificance any of the successes she has met with in the theatres in America.

LEE ROBERTS HAS NEW SONGS

Lee Roberts, the Chicago composer and music publisher, who has put over several hits without the aid of a professional department or the co-operation of professional singers, has composed and published two new novelty numbers.

They are "Drop Me Down in Dixie," and "Mammy's Lullaby."

JESS GETS VELODROME

Dick Jess, of the local Remick office, has secured the exclusive privilege of putting singers in the Newark Velodrome this summer. With baseball practically dead in Newark, he believes that the Velodrome is the best outdoor spot in the city for song exploitation.

"HEARTS OF THE WORLD" READY

Leo Feist, Inc., has just published a new song by Harry D. Kerr and Geo. W. Meyers entitled "Hearts of the World." The song was inspired by the great D. W. Griffith film spectacle which critics state surpasses his great "Birth of a Nation" and "Intolerance."

DANCERS FEATURE "LORRAINE"

Harry Slatkow's "Midnight Rollickers," believed by many to be the best dancing act in vaudeville, is now playing the Loew time and are using as their feature number the McCarthy & Fisher number "Lorraine, My Beautiful Alsace-Lorraine."

CROSS SINGS "LIBERTY" SONG

Wellington Cross, who played both the Palace and Majestic theatres in Chicago last week, featured in both houses the new J. H. Remick & Co. Liberty Loan song, "What Are You Going to Do to Help the Boys?"

REMICK SONG SCORES HIT

The new J. H. Remick & Co. song, "What Are You Going to Do to Help the Boys?" is scoring a decided hit with the clever vaudeville team of McShane and Hathaway.

SONGWRITER ON FURLough

Harry Tobias, the songwriter who enlisted in the U. S. Army several months ago and is now stationed at Jacksonville, Fla., is spending a two weeks' furlough in New York.

"PERSHING" SONG FEATURED

Frank Carter, with the Ziegfeld "Follows," is featuring the new Feist song "Just as Washington Crossed the Delaware, General Pershing Will Cross the Rhine."

DREYFUSS IS NOW A FATHER

Mrs. Louis Dreyfuss, known on the stage as Valli Valli, and wife of the music publisher, gave birth to a baby girl last Thursday night.

STASNY LAUNCHES CAMPAIGN

The A. J. Stasny Music Co. has launched a big publicity campaign in Chicago in connection with the new song "A Soldier's Rosary."

BEN ALBERT WITH LEO FEIST

Ben Albert, formerly with the professional department of Kalmar, Puck & Abrahams, is now with Leo Feist, Inc.

STOCK REPERTOIRE

"PAL O' MINE" IS GIVEN IN WORCESTER

POLI PLAYERS PRESENT IT

WORCESTER, Mass., April 15.—Worcester became a "dog town" tonight when the Poli Players, at the Grand Theatre, gave the first production on any stage of "Pal o' Mine," a three-act rural comedy drama, by Joseph Noel, author of "The Pawn," "Birds of Prey," and other plays. A large audience saw the performance and the consensus of opinion is that the play tells one of the best stories of this season's plays.

Joseph Noel has written a simple story of simple people and two clever crooks, similar to "Blackie Daw" and "Get Rich Quick Wallingford," in the play of the same title. He has written many brilliant comedy scenes and his characters are drawn true to nature. The dialogue is quite the most refreshing and natural speech that the author has constructed into play form and that the play went "over the top" with a bang, there is no doubt.

Corliss Giles, the new leading man, gave a splendid performance of J. Mortimer Hemingway, a master crook.

The work of Alice Clements, in the role of the bank president's daughter, was one of the best things that we have yet seen this charming little actress do. Orris Holland and Grant Ervin again proved their worth and kept the audience laughing every time they had anything to say. Their characterizations were excellent and not for one moment did either of them go beyond just what the author meant. Frances Williams and Jessie Brink were cast in very congenial roles.

Irene Wright, Walter Marshall, and Maurice Franklin gave good performances and, as always, were in the limelight when anything was doing.

Several producing managers from New York and Boston were present and it is more than probable that "Pal o' Mine" will be used next season as a vehicle for a Broadway star.

The play was cast as follows:

Mortimer Hemingway, Corliss Giles; Jimmy, his pal, Orris Holland; Weatherby, Dykes, William Sloan; Genevieve, Frances Williams; Mother Mundy, Jessie Brink; Bob Mundy, Walter Marshall; Mildred, Irene Wright; Tucker, Grant Ervin; Percival, M. Wiseman; Leonard, Willard Dashiell; bank cashier, Eugene LaRue.

LEWIS ORGANIZING HIS STOCK

DALLAS, Tex., April 15.—Gene Lewis closed his engagement with the "Turn to the Right" Company, after a tour to the coast and, in association with Olga Worth, who will again be leading lady, is organizing his company for his second season at Cycle Park, this city. Lewis has taken a lease on the park for a number of years and will remodel its theatre with a view to making it the finest Summer theatre in the South. Among those already engaged for the company are Fred W. Wear, Lillian Beneke, Marguerite Mason, and Robert Reed. The list of plays Lewis has contracted for includes: "Romance," "Common Clay," "Hit the Trail Holliday," "Under Cover," "When We Were Twenty-One," "Broken Threads" and "Cheating Cheaters." The season will open May 26.

PLAYS SPECIAL ENGAGEMENT

BRIDGEPORT, Conn., April 13.—Murray Phillips has been especially engaged to appear next week with the Poli Players in "Potash and Perlmutter in Society," in which he will play the drummer.

BERGER QUILTS SHOW BUSINESS

WASHINGTON, D. C., April 15.—Fred G. Berger, for years well known as manager of local theatres, retired from the show business at the end of last week to become manager of a hotel at Warrenton, Va. Berger is a veteran in theatricals, being one of the original Berger Family of Bell Ringers, of which the late Sol Smith Russell was also a member. While he began show life as a performer he soon took the managerial reins and, under his direction, many companies were piloted to success. More than ten years ago, Berger became Manager of the Columbia Theatre, here, and later was engaged to manage Poli's local theatre with which he continued till now. He has purchased the good will and fixtures of the Warrenton Hotel, which is open all the year round and is well filled with guests at all seasons.

"50 MILES" DRAWS CAPACITY

SOMERVILLE, Mass., April 10.—"Fifty Miles from Boston," the second musical comedy offering of the season by the Somerville Players, opened to capacity houses on Monday and there is every reason to believe that this condition will prevail for the entire week. Capital work was done by the various members of the company, and the result was an A1 performance. Arthur Howard, as Joe Wescott, and Adelyn Bushnell, as Sadie Woodis, were seen to good advantage. John M. Kline, John Dugan, Brandon Evans, and John Gordon were excellent and the work of Grace Fox, Ruth Fielding, and Gertrude Shirley was fully up to their standard.

ENGAGING NEXT SEASON'S STOCK

BROCKTON, Mass., April 15.—Warren O'Hara is engaging, through the Paul Scott agency, New York, his stock company for next season at the Hathaway Theatre. Enid May Jackson (Mrs. O'Hara) will again play leads. O'Hara is now dividing his time between training with Uncle Sam's troops and preparing for his next season.

GRACE CARLYLE GOES WEST

MINNEAPOLIS, Minn., April 15.—Grace Carlyle, who has just closed with the Grundy Producing Stock Company in New York, has been engaged as leading lady of the stock company at the Shubert Theatre, this city, and opens next Monday in "Cheating Cheaters."

PLAYERS JOIN OLIVER STOCK

MOLINE, Ill., April 10.—Maurice Clark and Laura Himlick have joined the Oliver Players at the Palace Theatre here and appeared in "Stop Thief," the opening bill. They come from the Oliver Players at Lincoln.

CRESCENT PUTS IN FILMS

The stock company at the Crescent Theatre closed last Saturday night and the house opened Monday afternoon with motion pictures. "Moral Suicide" was the feature offered. There are three showings daily—2, 4 and 8.15 P. M.

ERIE GETS MACLEAN STOCK

ERIE, Pa., April 15.—Pauline MacLean and her stock company, under the management of Ed. Clarke Lilley, open an indefinite engagement here on May 6. One bill a week will be presented.

BARNSTEAD IN 4TH SEASON

MONTREAL, Can., April 10.—Ed Hugh Barnstead is in his fourth season as business manager with the R. W. Marks Famous Marks Brothers No. 1 show, featuring May Bell Marks.

KEITH TO HAVE SUMMER STOCK IN COLUMBUS

WILL RUN TILL LABOR DAY

COLUMBUS, O., April 15.—There is to be a change in the policy of the Keith Theatre here, for Summer. Dramatic stock will take the place of vaudeville next Monday and continue till Labor Day when vaudeville will be resumed.

Columbus has been a Summer home for stock for a number of years, but this is the first time the Keith house has undertaken it and the popularity of the theatre augurs well for the enterprise.

Since the first of the year, the demand for permanent stock in the middle and mid-western States has been steadily growing, and this trend has caused the switch by the Keith management.

The company, which has been engaged through the Packard Theatrical Exchange of New York, contains the names of well known players selected for their versatility and adaptability for permanent stock. The list includes: Maud Gilbert, leading woman; Alfred Cross, leading man; Petra Weston, ingenue; Harry Redding, juvenile leads; Jessie Todhunter, Warner P. Richmond, Russell Parker, Bessie Warner, and Irving Lancaster.

George Farren, the well known stage director, will have charge of the productions.

The opening bill will be "Cheating Cheaters," and this will be followed by other New York successes, including "Romance," "It Pays to Advertise," "Broken Threads," "Seven Keys to Baldpate," and others, many of which have not been seen before on the local stock stage.

Each play will be given a special scenic production from the brush of Scenic Artist Russell Senior, who will work from the original scene models and do his part toward bringing to Columbus a replica of each Broadway success presented. Senior has been busy at the theatre for more than a week and has his part of the work well in hand.

MANHATTAN STOCK DRAWS WELL

HOMESTEAD, Pa., April 10.—The Manhattan Players continue on their successful season. Plays and players both have scored heavily this year and it looks as though the company will remain out throughout the Summer. A week or two ago it looked very much as though three of the men of the organization would be caught in the draft, but so far the call has not come. The company is filling a two weeks' return engagement at the Grand Theatre, following which it goes to Wooster, O., where it will appear on a guarantee for two weeks. Manager Hillis is negotiating for some big releases for the coming season and nothing will be left undone to make the Manhattan Players one of the best acting stock companies on tour. We recently met Jack Ball and his excellent players as well as our old friend, Chester Bishop, and company.

BUELAH BAKER IN SUMMER STOCK

WILKES-BARRE, Pa., April 12.—Buelah Baker, of the Primrose and McGillan attractions, has returned from New York, where she signed as leading lady for Summer stock. She will resume next season with one of the Primrose and McGillan attractions.

WATERS STOCK OPENS MAY 12

KALAMAZOO, Mich., April 15.—George D. Waters will open his stock company, the Majestic Players, May 12, at the Majestic Theatre, this city.

Stock and Repertoire continued on Page 27

PAUL SCOTT'S SON ARRIVES

Capt. Alex Paul, son of Paul Scott, arrived in New York last week on the S. S. Princeton, of which he is commander. Capt. Paul has been absent from New York for more than a year, and as soon as his vessel is loaded he will leave for a long sea trip. One of the first things he did was to buy, through his father, \$2,500 worth of the Third Liberty Loan Bonds.

WILL HEAD OWN STOCK

Joie Ganada will be at the head of her own company next season. Under the management of Wilson R. Todd, all reports to the contrary, Mr. Todd is still in Mexico and his interests will keep him there until July 1, when he will return to the United States. Miss Ganada is in New York selecting plays.

WHEELING GETS ELIZABETH DAY

WHEELING, W. Va., April 15.—The Elizabeth Day Players which recently closed thirty-five weeks at Butler and Sharon, Pa., will open at the Victoria Theatre, here, for an indefinite season of stock, beginning next Wednesday. "Broken Threads" will be the opening play, followed by "The Tidal Wave."

MOZART PLAYERS CLOSE

ELMIRA, N. Y., April 13.—With the final performance of "Birds of Prey" tonight, the season of the Mozart Players comes to a close. The company has not had good attendance since its opening, which is the direct cause of the closing. Manager Billy Barry is undecided as to his future policy.

WILLITS COMPANY READY

BELLEVILLE, Ill., April 15.—Homer L. Willits, who has been here for several weeks organizing a tent dramatic stock company, will have his organization ready for rehearsals at the appointed time one week from tomorrow. The show will open about May 1 and will play week stands, giving two bills a week.

JONES READY FOR TENT SEASON

HAVEN, Kan., April 12.—E. C. Jones, manager of the Jones Bros. Dramatic Company, has completed arrangements for his two-car tent show and is ready to open. The company is now playing one-night stands through Kansas.

STORY STOCK ENLARGING

WRAY, Col., April 11.—Manager Al. G. Story, whose dramatic company is playing here this week, is enlarging the show for the Summer season, which opens May 1 in Nebraska. Next week the company plays Akron, Col.

NORUMBEGA PARK TO OPEN

BOSTON, Mass., April 15.—The Norumbega Park Theatre will open its annual Summer season of stock on May 18. The season is for fourteen weeks. Will White will manage the company.

FT. WORTH TO HAVE MUSIC STOCK

FT. WORTH, Tex., April 15.—W. B. Sutherland, of the Pershing Theatre, here, is organizing a permanent musical comedy stock company for the Summer and Fall. One bill a week will be given.

KINSEY KOMEDY KO. COMPLETED

FOSTORIA, O., April 15.—Manager Miller, of the Kinsey Komedy Ko., has about completed his organization and the show begins rehearsals next Monday to open the first week in May.

MAY RETURN TO STOCK

Victory Bateman, formerly well known in stock in the East, but for several years doing screen work on the Pacific Coast, has returned to New York and contemplates returning to stock.

The Greatest Drawing Card on the Columbia Wheel

"SLIDING" BILLY WATSON

Will be at Columbia Theatre, New York City, Week of April 22nd.

"Real" Opinions From "Real" Managers

Gayety, Washington, D. C.
"Sliding" Billy Watson is a wonderful drawing attraction.
(Signed) HARRY O. JARBOE, Manager.

New Peoples, Philadelphia, Pa.
Dear Billy: Without any hesitation at all I surely will tell you that there isn't a star, male or female, on the circuit that in my mind draws and pleases the audience any better than yourself. Any time that we announce the coming of "Sliding" Billy Watson it is a sure bet that we will do a big week, any time you play at this or any other theatre, that I have ever been connected with, and only wish we could have 40 weeks of such business as we are sure when we play you.
(Signed) GEO. A. CHENET, Manager.

Majestic, Jersey City, N. J.
Dear Billy: You are one of the best drawing cards in burlesque. I base my opinion on facts as presented by the box office statements for your week here last November, the figures show that business increased each succeeding performance, finishing the week to absolute capacity both matinee and night show. That's the answer.
(Signed) J. C. SUTHERLAND, Manager.

Corinthian, Rochester, N. Y.
Dear Billy: Your engagement at the Corinthian, Rochester, is always looked forward to by both the house management and the patrons. Inquiries being made ahead of your engagement, "What date you play?" hence the reason for a record week at the above house at all times independent of the time of season.

I consider you one of the very best drawing cards of the Columbia Circuit. My opinion is backed by the records taken at the box-office.
(Signed) JOHN L. GLENNAN, Manager.

Gayety, Pittsburgh, Pa., March 24, '18.
My Dear Billy: "Sliding" Billy Watson, one of our very best drawing cards, pleases them all, from the boxes to the gallery.

(Signed) HENRY KURTZMAN, Manager.

Gayety, Boston, Mass., March 25/18.
Dear Billy: You are a Star, Comedian and Drawing Card, and I don't think anyone will deny it.

(Signed) TOM HENRY, Manager.

Gayety, Omaha, Neb., March 24, 1918.
Friend Bill: You can tell the whole world that it gives me great joy to welcome the week that brings to Omaha the show that puts up your name as the star, as it has ever meant unusually prosperous times around the box-office, the spot where the real judge and jury make known their verdict regardless of opinion of the ushers and candy butchers. And just let me add: "Hurry back, Billy."
(Signed) E. L. JOHNSON, Manager.

Gayety, St. Louis, Mo., March 25/18.
My Dear Mr. Watson: "Sliding" Billy Watson, as a star, comedian, and drawing card, replying to your communication, I have only to reiterate my expressions made to you in person, some few years ago, "As a comedian and drawing card you were not compelled to resort to smut and double entendre to please the general public, that you were in line to reach the top-rung of the ladder in your chosen profession, and without the use of smutty tactics, you are a credit and a shining light in the Burlesque World," which you proved beyond a question of a doubt, during your last engagement at the Gayety Theatre, St. Louis, on which occasion you made many friends by your clean cut performance.

(Signed) CHAS. W. DANIELS, Manager.

Gayety, Detroit, Mich.
Dear Billy: By stating that the many times I have played you at the different burlesque theatres that I have managed, you have never done anything but big business, and in every case you have given the best of satisfaction to our patrons, I must consider you as one of our foremost money getting attractions on the circuit.

It has always been a pleasure to play you at the theatres that I have managed as you always gave a good, snappy show and always gave the show just as I asked for. And in many cases you have cut some things that I do not object to for lady audiences. I only wish that we had more comedians like you on the circuit. With best wishes, I am,

(Signed) J. M. WARD, Manager.

Gayety, Kansas City, Mo.
My Dear Bill: It gives me much pleasure to say your attraction pleased our many patrons during your engagement in Kansas City. Sliding Billy Watson has always been a drawing card at the Gayety; in fact, your gross receipts will vouch that any attraction that can do nearly seven thousand dollars in K. C. in one week must have drawing qualities.

(Signed) GEO. W. GALLAGHER, Manager.

Star and Garter, Chicago, Ill.
My Dear Bill: I can cheerfully say that you have few equals as laugh makers and drawing cards in burlesque today. And another thing I might add is that your performances for the past two seasons with me have been absolutely clean, and for the same I want to compliment you as you made good, put it over, and increased your business.

(Signed) BILL ROCHE, Manager.

Gayety, Buffalo, N. Y., March 22/18.
My Dear Billy: Speaking from a strictly business standpoint that I consider you one of the best drawing cards playing the Gayety Theatre this season and doing one of the biggest weeks of the season without a holiday and during Lent, your name and work having a strong drawing power with the public in general. I know that during your stay at my theatre the patrons spoke very highly of your work and considered you one of the best star comedians playing my house this season. You are a hard worker, no slacker, bring in the business and in general are a great asset to the Columbia Wheel.

(Signed) R. E. PATTON, Manager.

Palace, Baltimore, Md.
Dear Bill: You are a tremendous drawing card in Baltimore from a box office standpoint.

(Signed) BUCK SADTLER, Manager.

Colonial Theatre, Providence, R. I., April 5, 1918.
My Dear Bill: During the many seasons I managed different burlesque theatres in New England I always looked forward to see you and your show come to my theatre for many reasons, the first which meant a big week in receipts, the second you always pleased my patrons, shows clean despite the facts others have said to the contrary, fourth reason the week was very pleasant socially.

I would like nothing better if I had another burlesque theatre, than to play you at least three times a season. The worst I can say for you is—you always got me business and big business at that.

With best wishes to you and hoping that I will again see you soon, I remain,

(Signed) W. S. CANNING.

P. S. Now managing Providence Opera House.

Empire, Albany, N. Y., April 10, 1918

I have managed "Sliding" Billy Watson for the season of 1917-1918, and wish to say that I have had the most pleasant season in all my many years' experience in show business. I think that "Sliding" Billy Watson is the best and biggest drawing card on the Columbia Circuit. Every week was a holiday week."

(Signed) ROBERT J. COHN, Manager.

MANY THANKS also to Managers James Curtin, Walter Leslie, Geo. Miner, Harry Winter, Campbell and Drew, Harry Hedges and Louis Hurtig, FOR THE BIG WEEKS, and to Producing Managers for Their Great Offers

Going to Freeport, L. I., for SUMMER RUN—Perhaps

BURLESQUE

BURLESQUE WOMEN TO HAVE CLUB

FIRST OFFICERS ELECTED

Women burlesquers are going to have a club of their own. Last week a number of those prominently identified with the Columbia and American wheels got together in the offices of Roehn and Richards, in the Strand Theatre Building, and formed an organization to be known as the Woman's Burlesque Club.

The matter of a constitution and by-laws was laid on the table until the next meeting, which will be held at the close of the burlesque season.

Temporary officers were elected as follows: Beatrice Harlow, of "Watson's Beef Trust," president; Helen Stuart, of "Dixon's Review," first vice-president; Belle Costello, of the Union Square Stock, second vice-president; Lucile Ames, of "Spiegel's Cheer Up, America," third vice-president; Josephine Younge, treasurer; Elva Grieves, of Ben Welch's show, assistant treasurer; Margie Wilson, of "The Merry Rounders," corresponding secretary; Mabel McCloud, of the "Buccaneers," recording secretary; Anna Sawyer, of the Kahn Stock Company, sergeant-at-arms.

In attendance at the initial meeting were: Frances Cornell, Mae Leavitt, Ida Bernard, Hazel Mack, the Russell Sisters, Doris Clare, Dixie Dixon, Norma Bell, Leona St. Claire, Claudia Kirwin, Fay Shirley, Gertrude Ralston, Jacqueline Tallman, Tillie Barton, Jean True, Lillian McNeil and Patricia Baker. An outing to be held shortly after the close of the season is being planned. The idea is to be purely a social one, it is stated.

PECK AFTER MORE TOWNS

General Manager George Peck of the American Burlesque Circuit left New York last Friday to look over new territory for next season.

He has several cities in mind that have never played regular wheel shows. He will visit them and, if they look good, will have them placed before the next meeting of the Board of Directors of the circuit as possible additions for next season.

Mr. Peck will return to New York the last part of this week.

WALDRON'S CLOSES JUNE 1

BOSTON, Mass., April 15.—Waldron's Casino, this city, will close its season on Saturday night, June 1, with George Belgrave's "Hip, Hip, Hooray Girls." On the following Monday, June 3, the house will open its regular Summer stock season under the direction of Bob Simmons.

The principals so far engaged for the opening week are Phil Ott, Jimmy Hunter, Hattie Nelson, Don Trent, Katherine Dickey and the Carnival Four.

SHOWS SWITCH DATES

ALBANY, N. Y., April 15.—"Hello America" will play the Empire here next week in place of the "Bowery Burlesquers," who will play Hurtig and Seamon's New York in place of "Hello America." Both shows will then go off on their regular route after next week. "Hello America" will not be seen in New York until it opens the Summer run at the Columbia, Monday, May 13.

HARRY STEPPE TO CLOSE

Harry Steppe will close with the stock company at the Fourteenth Street Theatre this Saturday.

OWNERS TURN ACTORS AGAIN

At Leon Evan's benefit held last Sunday at Miner's Empire Theatre, Newark, a great array of talent was on hand to offer their services. Among the acts that appeared was William S. Campbell and Johnnie Weber in their old act, which they offered for many seasons with the Rose Sydell Show, "Oh, Papa!" "Blutch" Cooper posed in the act as the statue. The act was a big hit and all around laugh.

SPENCER IS TO CLOSE

Billy Grogan Spencer will close one of the longest burlesque engagements known on May 11 at the Union Square Theatre. Spencer has been with the Kahn Company about ninety-six weeks. He opens at the Howard, Boston, the following Monday, where he is featured with the stock company for Strouse and Franklin.

ARE BUSY WRITING SHOW

Will H. Smith and Nat Osborne are busy writing the lyrics and music for the new Hurtig & Seamon show which will feature Geo. P. Murphy next season, as well as the "Bowery Burlesquers" and "Social Maids." They are also busy with Max Spiegel's "Cheer Up America" and "Merry Rounders" for next season.

TAYLOR TO HAVE NEW SHOW

Charlie Taylor will have an entirely new show and production for next season, which will outshine any show he has ever offered before, he claims. He will call it the "Paris Frolics." This show replaces the "Darlings of Paris" on the American Circuit.

BEULAH KENNEDY ILL

BALTIMORE, Md., April 13.—Beulah Kennedy, soubrette of "The Girls from Joyland," was taken ill last week, and was unable to work. Tiny Doris De Lois jumped into the part, taking care of it nicely during Miss Kennedy's illness.

HEXTON TO QUIT BURLESQUE

Billy Hexter, manager of "The Eight Seers," has decided to desert burlesque at the close of the present season. He has made arrangements to go ahead of a two-dollar show which is booked for the coast.

PUBLISH "HELLO AMERICA" SCORE

The music of the "Hello America" company, which has the summer run at the Columbia, written by Will H. Smith and Nat Osborne, will be published and sold at the music stores shortly.

LUCILLE AMES CLOSES

Owing to throat trouble, Lucille Ames was compelled to close with the Orientals in Hoboken. Kitty Mitchell jumped in the part last Monday at the Star, Brooklyn.

NOT THE RIGHT BURTON

The Joe Burton who was doing the French character with the "Lid Lifters," and Joe Burton who closed with the Kahn Stock Company are two different men.

BUSEY TO MANAGE FILM

TORONTO, April 11.—Manager Fred Busey of the Gayety, this city, will leave here at the close of the season for Alaska with the "Birth of a Nation" film.

KATE PULLMAN ACT SPLITS

Kate Pullman has split with her partner, Eddie Smith, and will work alone in the future. She will be seen in a revue in New York when her show closes this season.

AMERICAN TO HAVE BRONX HOUSE

TWO THERE ALREADY

It has been definitely settled that the American Burlesque Association will have a house in the Bronx next season.

There are two burlesque houses at present operating in that section of the city, Miner's Bronx and B. F. Kahn's Follies. Miner's is playing the Columbia Circuit attractions, while the Follies is on the Kahn Circuit of stock houses.

The Bronx is a thickly populated residential district and has a big business section.

Both Miner's and Kahn's houses have done well this season. It has not been decided just what house the American Circuit will have, but Assistant General Manager Jennings states they will have one if they have to build. This will be decided on at a special meeting to be held at the headquarters of the circuit on May 3.

MARION AIDS BOND SALE

PHILADELPHIA, Pa., April 15.—Dave Marion made a Liberty Loan Bond sale drive at the Casino here on Wednesday night. After buying a \$1,000 bond to start the sale, his company and the audience bought a total of \$36,000 worth. He also spoke from a statue of Liberty, erected at City Hall, Saturday, for another drive to sell bonds.

BELLE COSTELLO SIGNED

Belle Costello and Richard Garrett have been signed by Mike Kelly to go in stock at St. Paul and Minneapolis this summer. They open May 5. He also signed them for "The Pacemakers" for next season. They were booked through Roehm & Richards' office.

TAYLOR GOING TO BERMUDA

Charles Taylor, owner of "Darlings of Paris" Company, American Circuit, leaves New York today, Wednesday, for Bermuda, where he will rest for about a month.

WRIGHT, WIEST, MEYERS SIGN

Louise Wright, Wiest and Meyers, of the "Grown Up Babies," were signed last week while in New York by Jacobs & Jermon to a two years' contract. They were booked by Billy Vall and Al. Singer.

STAGE HAND DIES

Peter St. John, one of the stage hands of the Empire, Brooklyn, died on April 6, in the Kings County Hospital. He was unmarried.

FOLLIES WILL STAY OPEN

Contrary to rumors recently afloat on Broadway, B. F. Kahn announces that the Follies Theatre, in the Bronx, will remain open all summer.

KELLY ENGAGING

Mike Kelly is in town busily engaging people for his stock shows, which he will open about the middle of May at the Star, St. Paul, and Gayety, Minneapolis.

MILTON WILL DIRECT

George W. Milton will direct the stock company at Wrightstown and the Grand Theatre, Trenton, this summer.

MIDGIE MILLER IS BIG FEATURE OF "SPIEGEL'S REVUE"

The "Spiegel Revue," featuring that little bunch of nerves, Midgie Miller, is the Columbia attraction this week. A fair-sized house attended the matinee Monday afternoon, although it was real baseball weather outside.

Johnny Walker and Harry Sheppell take care of the comedy. Walker does a "drunk" in the first part. His work is good and his clothes furnished plenty of amusement. Sheppell is doing Irish, and handles the part well, keeping to his dialect throughout the show.

Midgie Miller, a real dancing soubrette, with an abundance of personality, which soon won her audience, is one of the hits of the performance. She offers her numbers in a sweet voice and dances cleverly, for many encores. Her "Possum Party" went big, "Long, Long Time" she put over nicely, assisted by the California Trio and the chorus. Miss Miller is a hard and brilliant worker. She has pretty dresses.

Emma Cook is the ingenue. Miss Cook looks well and delivers her lines nicely. She puts her numbers over.

Mae Clinton is the "leads." Miss Clinton works well and renders her numbers nicely. She has pretty costumes.

Marie Allen, who has the most perfect figure in burlesque, is used in several posing scenes. Miss Allen is a pretty blonde and surely has a pleasing form.

Emmett Callahan is a juvenile straight and handles the part with credit. He "feeds" the comedians for laughs, is a classy dresser and a fine talker.

"Chuck" Callahan does a "hick" straight and puts it over as it should be. He "feeds" well and fits in handily.

Jim Hall, Harry Bart and Ben Joss do bits. What little they have to do they handle very nicely.

Spiegel has a great chorus. They are a pretty lot of attractive girls, who work as though they enjoy what they have to do. Particularly is this true of the end pony on the right. This little girl helps wonderfully in working up numbers.

The chorus is a good singing one and well trained. Their costumes are pretty and beautifully designed. They are clean and look like new.

The scenery is artistic, bright and new looking. One would hardly think it had gone through a hard, long season.

The duet and dance offered by Midgie Miller and Sheppell deserved the applause received in "Busy Little Bee."

The "money" bit went over, as done by Sheppell, Walker, Emmett Callahan, Jim Hall and one of the chorus girls.

The "Beauty Parlor" scene, with Walker and Sheppell dressed as women, won laughs.

Miss Allen, in statue tights, as a model for the establishment, was real enticing.

"Look Me Up in Dixie," offered by Dinkie Dare, one of the chorus girls, assisted by the chorus, went over well.

Midgie Miller and Callahan Brothers offered their singing and dancing act in one. Their two numbers were received warmly, while Miss Miller's Irish number is cute and was prettily put over. Their dancing is the big part of the act, and the way they can execute the different styles of steps is worth while seeing. The act went over big.

The California Trio are three boys who can sing and harmonize with any of them. They offer three numbers, all going over big. As an encore they offer a patriotic number in which one of the boys recites a short war poem, doing it well. The number went over big. The act is one of merit. On the whole the show ranks as a top-notcher.

Sm.

Burlesque News continued on Page 29

JUST AS

WASHINGTON

CROSSED THE DELAWARE GENERAL

PERSHING

WILL CROSS THE RHINE

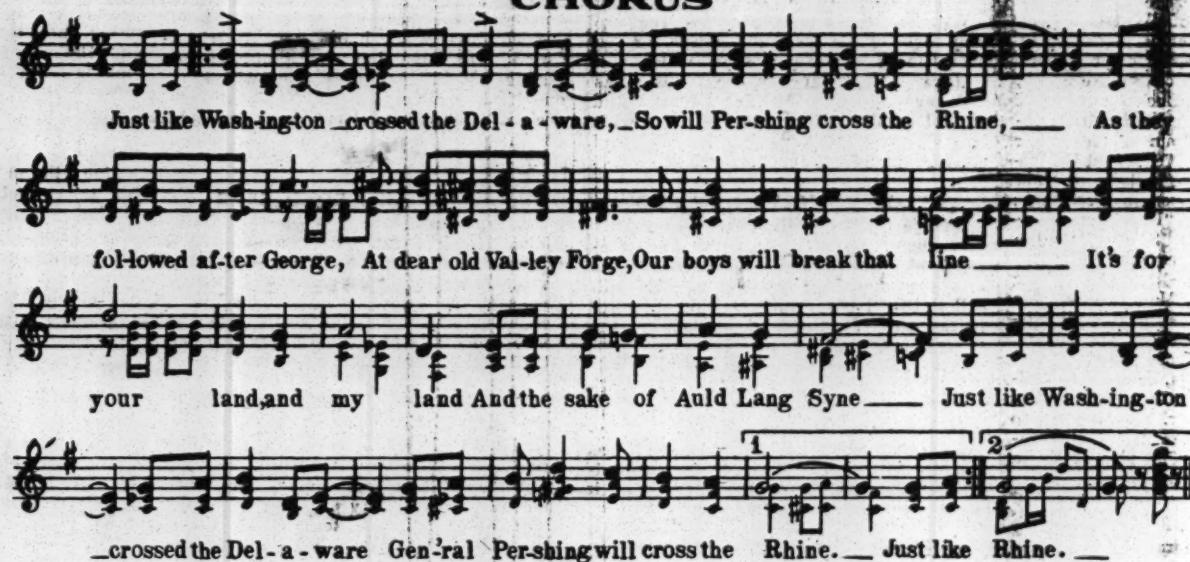
A SONG THAT THRILLS YOUR AUDIENCE

Words by HOWARD JOHNSON

Theme suggested by Elmer Williams

Music by GEORGE W. MEYER

CHORUS



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JUST AS

WASHINGTON

CROSSED THE DELAWARE GENERAL

PERSHING

WILL CROSS THE RHINE

YOUR COPY AND ORCHESTRATION ARE READY

CHICAGO
Grand Opera House Building

BOSTON

181 Tremont Street

PHILADELPHIA
Broad and Cherry Streets

LEO. FEIST, Inc.

135 West 44th Street, New York

CLEVELAND, 308 Bangor Bldg.

ST. LOUIS

7th and Olive Streets

SAN FRANCISCO

Pantiles Theatre Building

MINNEAPOLIS

Lyric Theatre Building

JACK SHEA has bought a Chevrolet.

Halsey Mohr will produce a new act soon.

Ben Stern, theatrical manager, is critically ill at his home.

Jack Birman has returned to the Walter Plummer offices.

Leo Muhrens has been made top sergeant at Camp Upton.

Thomas Liebler, Jr., was accepted for the draft last week.

Billy Sharp has installed a new revue in the Marlborough grill.

Bobbie Elliott, of Elliott and Fosloff, has enlisted in the navy.

A. M. Schreyer has opened offices in the Longacre building.

M. Thor has returned from Pittsburgh, Canton, O., and Chicago.

Mark Levy, the booking agent, has joined the navy as a yeoman.

Ritchie, tramp cyclist, is back from an extended tour of England.

Harry Houdini last week celebrated his forty-fourth birth anniversary.

Charles McAdams has been appointed official stenographer at Camp Upton.

N. N. Gredenfeld, is now the treasurer of the Palace Theatre, Decatur, Ill.

Henry Frye, of "The Rounder" sketch, has purchased a home in Jamaica.

Annie Hughes has been engaged for a leading role in "The Gay Lothario."

Lee Shubert has been appointed a member of the National Defense Board.

Valentine and Bell left April 8 on a several months' tour of the Seguin time.

Joe Erber, manager of the Empress, of East St. Louis, was in Chicago last week.

Sol Brill of Moss and Brill has purchased \$1,000 worth of war saving stamps.

Cleora Miller and her musical act have been engaged to tour the army cantonments.

Richard Carle, with "Furs and Frills," will play the army cantonments all Summer.

John J. Jermon, of Jacobs and Jermon, went to Philadelphia on business last week.

George Marshall, leading man of the Al Shaffer forces, has been called to the colors.

Bert and Geneva Cushman joined the Al Shaffer show at Hobart, Okla., last week.

Gus Arthur and Margaret Henry will open soon in a new act, entitled "The Finish."

James Carrier, manager of the Avon Theatre, Decatur, Ill., has been called to service.

Elmer P. Webb, from the West, was the buyer of "Diamond Jim" Brady's home.

Harry Faber and Dorothy Taylor have signed a two-year contract with Rufus Le Maire.

Harry Reiners has been made chauffeur to the captain of his company at Camp Upton.

Betty and Gertrude Hamilton have joined the Lew Fields-Joe Weber show, "Back Again."

Stella Raymond and Lucille Norman lost their mother, who died after a brief illness, last week.

Augustus Bunte, manager of the Kedzie Theatre of Chicago, is away on a ten day vacation.

Ben Rumley is now stationed with the 34th Co. 9th Bu. 155th Depot Brigade, Camp Lee, Va.

McKinnon and LaCoste have been compelled to cancel a season's bookings over howe time on account of the illness of Lillian McKinnon.

ABOUT YOU! AND YOU!! AND YOU!!!

The Great Clayton, just back from the West, is arranging for an Eastern opening.

Charles Wiedner, of Decatur, Ill., is now the manager of the Colonial Theatre, of Columbus.

Earl Lindsay has been signed by Herman Becker to produce all of his numbers for one year.

Hilda Major, in singing and dancing, has been added to the Marlborough grill cabaret revue.

Lester Henderson, Winter Garden stage manager, has recovered from an attack of pneumonia.

Michael Carroll, of "The Passing Show of 1917," has been placed in Class 1-A by Board No. 115.

Stella Kiralfy is expected in New York shortly to sign with a musical comedy now on Broadway.

Helen Allan, of the "Flo-Flo" chorus, has been promoted to a speaking role in that production.

James Thornton will not go with the Dave Marion Show but will continue indefinitely in vaudeville.

George Kennier and Danna Montran will put on a new singing and dancing act within the near future.

Anton Heindl has been engaged as musical director for "Back Again" produced by Weber and Fields.

Bernard Gorcey joined the cast of "Yours Truly" last Monday night at the Nixon Theatre, Pittsburgh, Pa.

Lester Henderson, stage manager of the Winter Garden, has returned to his duties after a short illness.

Sim Kerner, of the Edward Small offices, played at the Star Theatre last week, filling in an emergency.

Minnie Victorson is at Mt. Clemens, Mich., receiving medical treatment for a severe attack of rheumatism.

Leopold Solomon, treasurer of the Maxine Elliott Theatre, has been placed in Class 4 by Board No. 115.

Buster Keaton, formerly of the Three Keatons, has been placed in Class 1-A by a California draft board.

Will and Enid Bland, magicians, left recently for a three months' tour of the Seguin time, in South America.

Matthew Ambrose Glennon, recently assistant treasurer of Keith's Riverside Theatre, has enlisted in the navy.

The Six International Tourists have been routed on Western time by Lew Goldberg through Abe Feinburg.

Loring Smith has gone to Chicago where he will join the "Leave it to Jane" Company at the La Salle Theatre.

Emil Deiches has disposed of his interests in the Majestic Theatre, Albany, to the O. H. Stacy Amusement Co.

Emmanuel Cancor, treasurer of the Thirty-ninth Street Theatre, has been placed in Class 1-A by Board No. 115.

Cathleen Pope, Ceceile Rousseau, Lora Jean Carlisle and Bobby McLean have been engaged for Healy's Spring Revue.

Sue Higgins and Lillian Ward, who have conducted a joint theatrical agency in the Putnam building, have split.

Claire Rochester has been booked to play Orpheum circuit houses in the Northwest for the balance of the season.

Ray McKee, who played the leading role in "The Unbeliever" has joined the Marine Corps.

Harry Harmsworth MacPherson, Western director for Diando, has enlisted in the Aviation Corps.

Laura Tintell has been placed in charge of the booking department of the Paul Scott Agency.

Sophie Tucker, at the Royal this week, sold several hundred dollars worth of Liberty Bonds on Monday night.

Kuter, Claire & Kuter had to cancel this week's work, and leave for Philadelphia due to the illness of Mrs. Kuter.

Paul Morris, music critic of the *New York Herald*, was last week appointed song leader at Camp McClellan, Anniston, Ala.

Milt Collins, "The Speaker of the House," has changed his material so that it embraces topics now before the public, too.

Arthur Lines and Beulah Baker, members of the "One Girl's Experience" company, playing the International circuit, spent Holy Week in New York City.

Harry Buckhardt has resigned as leading man with Henrietta Crosman in her vaudeville sketch to be featured in "The Climax" opening April 29 in California.

John Donnelly, trap-drummer for years at the Temple and Crescent theatres, Syracuse, N. Y., left that city last week to join the soldier boys at Camp Dix, N. J.

Charles Previn has been named musical director of the Winter Garden to succeed Oscar Radin, who has occupied that post since the theatre was first opened.

Gertrude Harrison has been added to the cast of "The Kiss Burglar," a new musical play being produced by William P. Orr, in association with Jack M. Welch.

Gertrude Hoffman's house at West Thirtieth street, Coney Island, was damaged during last week's storm when the sea, rising over the bulkheads, ripped away the porch.

John Bryan of "A Jazz Nightmare" has been called to Camp Grant and was presented by the members of his company with a wrist watch, Jack Carleton took his place in the show.

Francis T. Gunn, of the "You're in Love" road company, registered twice, first with Local Board No. 115 and again in Salem, Mass., his zeal causing confusion among both boards.

Percy Burton, English theatrical manager, left last week for California, *en route* to South America. He will visit Mexico, Central America, Panama, Peru and Brazil before his return.

Lester Sagar, assistant treasurer of the Winter Garden, who lost his leg in a Brooklyn elevated smashup, is getting along well, but will not be able to resume his duties for some time to come.

S. Howard Swope, formerly known as Howard Whitney, of the Whitney Brothers team, has written, with Fred Hamill, formerly on Keith time, a new patriotic song for Stella Mayhew.

Baker and De Voe, who were engaged especially for the Madison Square engagement of Barnum and Bailey, will join the Hagenbeck and Wallace shows at the close of their present engagement.

Sam Baerwitz has placed the following acts which have been playing Western time on Loew time: "The Golden Bird," "The Four Roses," "Revue de Vogue" and "Song and Dance Revue."

J. Paul Callan, recently honorably discharged from the Canadian forces, with whom he held the rank of sergeant, is now associated with Sam Morris, the author, with offices in the Putnam building.

Al Shayne, while playing the Orpheum, Salt Lake City, Utah, last week, received word of the death of his mother in Philadelphia. Being unable to attend the funeral, he made arrangements for special services at a local temple.

THE GREATEST BALLAD OF THE SEASON "THAT'S WHAT GOD MADE MOTHERS FOR"

Try it on the piano and convince yourself

That's What God Made Mothers For

By LEO WOOD

Valse Molto

VOICE

I dreamed I saw my dear old' moth-er kiss-ing me good-bye, And
I've watched you from the time I rocked you in your cra-die dear, I've

the' her heart was break-ing and the tears shone in her eye. She
dreamed for you and planned for you and longed to keep you near. But

whis-pered, "Boy don't let our part-ing greive you an-y more. But
now the, time comes and your go-ing, to some dis-tant shore. Is

just re-mem-ber this is what God made all Moth-ers for. for.

REFRAIN

To watch o-ver you when a ba-by, To sing you to sleep with her song,

To try to be near you to com-fort and cheer you, To teach you the right From the

wrong To do all she can to make you a man And o-ver a mil-lion things more.

To sigh for you, cry for you, yes, ev-en die for you, That's what God made Mothers for.

That's What God, etc. 2

OUR OTHER BIG HITS

"There's A Vacant Chair In Every Home To-Night" "Mothers of France"
"When The War Is Over I'll Return To You" "Over In Hero Land"
"I'd Love To Dance An Old Fashioned Waltz"

NOW IN PRESS

Blanche Merrill and Eddie Cox's song hit

"MY SYNCOPATED MELODY MAN"

Sung and introduced by MARION HARRIS

Hear it in the Victor record No. 18152

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MEYER COHEN, Pres.

1531 Broadway, New York

U. B. O.
NEW YORK CITY.

Palace—Trixie Friganza—Ten Eyck & Wylie.
Eddie Leonard—Mabel Russell—“Forest Fire”—
Five Nelsons—Chaplin Picture.

Riverside—Van & Schenck—“Submarine F.”—
Elmwood & Williams—McKay & Ardine—Brice &
Barr Twins—Bogany Troupe—Chaplin Picture.

Colonial—Sophie Tucker & Co.—Bessie Wynne—
Jas. Hussey—Jas. Watts & Co.—Frank Westphal—
Bradlie & Ardine—Australian Creightons—Miller & Lyle—Chaplin Picture.

Alhambra—Joe Howard—Kramer & Morton—
Lloyd & Wells—Page, Hack & Mack—Chaplin Picture.

Royal—Bessie Clayton & Co.—Van & Schenck—
Orth & Cody—Fink’s Mules—McCormack &
Dougherty—Jewell’s Circus—Chaplin Picture.

Fifth Ave. (Apr. 19-21)—McCormack & Dougherty—John R. Gordon & Co.—Harry Hines—Ed Miller Duo—Bert Crossmann & Co.

Twenty-third St. (Apr. 18-21)—Carleton—
Leonard & Willard—John Hall—Frederick & Palmer.

Harlem Opera House (Apr. 18-21)—John W. Ransom—Barney Williams & Co.—Barron & Barratt.

Fifty-eighth St. Theatre (Apr. 18-21)—Miller & Morrissey Sisters—Al Tyler—Moore & Fields—Baron Oliver & Co.—Porter White & Co.—Adrian & Co.—Romano Sisters.

One Hundred and Twenty-fifth St. Theatre (Apr. 18-21)—Cantwell & Walker—“Race of Man”—Lee Kohlman & Co.—“Corner Store”—Raymond Wylie.

Eighty-first St. Theatre (Apr. 18-21)—Mr. & Mrs. G. Wilde—El Cleve—“Corn Cob Cutups”—
Bessie Browning—Seabury & Shaw.

BROOKLYN.

Orpheum—Gus. Edwards’ Song Revue—Ryan & Lee—“Somewhere in France”—“Married via Wireless”—Kenny & Hollie—Marie Lo’s Co.—Ed Miller Duo—Hart & Diamond.

Prospect (Apr. 18-21)—Misses Chalfonte—Tom & S. Moore—Gaylord & Langton—Comer Rose & Private Bell—Those French Girls—“America First.”

Bushwick—Blanche Ring—Three Dobleys—Primrose Four—Wright & Dietrich—Whipple Huston & Co.—“Levitation”—Vallecita’s Leopards—Ward Wilson & Co.

Greenpoint (Apr. 18-21)—Faber & Taylor—Mayo & Lynn—“The Honeymooners”—Gordon B. & Lucky—W. Stafford—Shannon Banks & Co.

BUFFALO, N. Y.

Shea’s—Homes & Buchanan—McIntyre & Heath—Crawford & Broderick—Queenie Dunedin—Jack McGowan & Co.

BOSTON, MASS.

Keith’s—Bessie McCoy & Co.—Clarke & Hamilton—Little Billy—Moran & Mack—Linnette Sisters—Hooper & Marbury—Warden Bros.

BALTIMORE, MD.

Keith’s—Seven Bracks—Gould & Lewis—Joe Browning—Rooney & Bent—Santos & Hayes—May Naudin & Co.—Frank Fay—Lillian Shaw—Three Romanos.

CINCINNATI, OHIO.

Keith’s—Margaret Young—Selma Bratz—Edward Marshall—Thomas Swift & Co.—Strassell’s Animals—Howard & White.

CLEVELAND, OHIO.

Keith’s—Marguerite Farrell—“Beauty”—Lighters & Alexander—Lazar & Dale—Three Alexs.—Kajiyama.

DAYTON, OHIO.

Keith’s—Burns & Frabito—Lambert & Ball—Burt Johnson & Co.—Athos & Read.

DETROIT, MICH.

Keith’s—“For Pity Sake”—Joyce, Weston & Moran—Comfort King—Young & April—Burke & Broderick—Florence Tempest—Rockwell & Wood.

ERIE, PA.

Keith’s—James C. Morton & Co.—Morse & Fry—Jennie Middleton.

GRAND RAPIDS, MICH.

Keith’s—J. & B. Smith—Jackie & Billie—Millette Sisters & Co.

INDIANAPOLIS, IND.

Keith’s—Walter Brower—Earl Cavanaugh & Co.—Juliet Dika—Prosper & Maret—Stewart & Donahue—Henshaw & Avery—“Night Boat.”

JERSEY CITY, N. J.

Keith’s (Apr. 18-21)—Emmet Devoy & Co.—Howard & Rose.

LOUISVILLE, KY.

Keith’s—Belle Baker—LeMaire & Gallagher—Curzon Sisters—Wazan’s Arabs.

MONTREAL, CAN.

Keith’s—Moon & Morris—Belle & Eva—Imhoff, Conn & Corinne—Mark’s Lions—Mack & Vincent—Dorothy Brenner.

MT. VERNON.

Proctor’s (Apr. 18-21)—DeLeon & Davies—Bert Earle Trio—Mollie King—Techow’s Cats—Orth & Cody.

NEWARK, N. J.

Proctor’s (Apr. 18-21)—Christie McDonald—Eva Fay—Chief Capolian—Kramer & Morton—J. C. Mack Trio—Florence Hardman—Willie Bros.

PITTSBURGH, PA.

Keith’s—Alexander, O’Neil & Sexton—Lady Duff Gordon.

PHILADELPHIA, PA.

Keith’s—Hallen & Hunter—James J. Morton—Mullen & Coogan—Mollie King—Nina Payne & Co.—Chief Capolian—“Camouflage”—Mack & Walker—Pederson Bros.—Frank & Toby.

ROCHESTER, N. Y.

Keith’s—Francis & Ross—Ashley & Allman—Frank McIntyre & Co.—Ella Ruegga—Diamond & Brennan—Van & Bell—Four Danubés—Joe Towle.

TOLEDO, OHIO.

Keith’s—Rome & Cox—Duffy & Inglis—William J. Riley—Valeksa Surratt & Co.—General Pisano.

VAUDEVILLE BILLS
For Next Week

TORONTO, CAN.

Keith’s—“Rubeville”—Wolf & Stewart—Eddy Dowling—J. & C. Williams—“On the High Seas.”

WASHINGTON, D. C.

Keith’s—Hamilton & Barnes—Ferry—Courtney Sisters—Mrs. Thos. Whiffen.

YOUNGSTOWN, OHIO.

Garrison—Mankichi Troupe—Dickinson & Diegan—Ed. Reynard—Delroy—Galletti’s Monks—McMahon, Diamond & Chappelle—McIntosh & Mads—Frank Dobson—Carl Rosini & Co.

YONKERS, N. Y.

Proctor’s (Apr. 18-21)—Juggling Nelsons—Soaman & Sloan—Ward & Van—Wm. Gaxton & Co.—Rae Samuels—Bradley & Ardine.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Palace—Stella Mayhew—Four Marx Bros.—Anna Chandler—Lydell & Higgins—Jack & La Vier.

Majestic—Howard Bosworth & Co.—Mr. & Mrs. Jimmie Barry—Sylvia Clark—Frosini—Apdale’s Animals.

CALGARY, CAN.

Orpheum—Sheehan & Regay—Claire Rochester—Cole, Russell & Davis—Three Daring Sisters—Wilton Lackaye & Co.—Dooley & Nelson—Ziska & King.

DENVER, COLO.

Orpheum—Gertrude Hoffman—Kelly & Galvin—Leo Beers—Val & Ernie Stanton—Kitamura Trio.

DULUTH, MINN.

Orpheum—“Girl on the Magazine”—Moore & Gerald—Walyda & Brazil Nuts—Carl McCullough—Gordon & Rica—Mack & Williams—“The Honey-moon.”

DES MOINES, IA.

Orpheum—Carter, De Haven & Parker—Whitfield & Ireland—Eddie Carr & Co.—Santi—Bernard Janis—Claude M. Roode & Co.—Stan Stanley & Co.

KANSAS CITY, MO.

Orpheum—Cresay & Dayne—Harry Gilfill—Elida Morris—Cycling Brunettes—“Reckless Eve”—Morton & Glass.

LOS ANGELES, CAL.

Orpheum—Kalmar & Brown—Marion Harris—“Corner Store”—Franklin & Co.—Vardon & Perry—Lucille & Cockie—“Vanity Fair”—Nellie Nichols—Oakes & Delour.

LINCOLN, NEB.

Orpheum—Cecil, Lean & Mayfield—J. C. Nugent & Co.—The Sharricks—Basil & Allen—Al Shayne & Regal & Bender—“Colour Gems.”

MINNEAPOLIS, MINN.

Orpheum—Lucille Cavanaugh & Co.—Altrium—Harry & Layton—Ruth Budd—Norton & Melnotte—“Five of Clubs”—Marie Nordstrom.

MILWAUKEE, WIS.

Orpheum—Avon Comedy Four—Ruth Roye—“Motor Boating”—Lyons & Yoso—Vinele Daly.

MEMPHIS, TENN.

Orpheum—Adelaide & Hughes—Moore & White—“Propville Recruits”—Moore & Haager—Apollo Trio—Edward George—Montambo & Napp.

NEW ORLEANS, LA.

Orpheum—Nonette—Harry Green & Co.—Mack & Earl—Kanazawa Boys—Frank Crumit—Skating Bear—Eddie Borden & Co.

OMAHA, NEB.

Orpheum—Hyams & McIntyre—Robins—Alfred La Tell & Co.—Stuart Barnes—Harry & Etta Conley—Hanlon & Clifton—Harry Beresford & Co.

OAKLAND, CAL.

Orpheum—“In the Zone”—Harry De Coe—Haruko Onuki—Wheeler & Moran—Tasma Trio—Geo. Dameral & Co.

PORTLAND, CAL.

Orpheum—Elizabeth Murray—Bronson & Baldwin—Four Haley Sisters—Gwen Lewis—Helen Gleason—Billie Reeves & Co.—Jack Clifford & Co.

SEATTLE, WASH.

Orpheum—Constance Crawley & Co.—Dahl & Gillen—Grace De Mar—Margaret Richards—Four Mortons—Dingle & Ward—Beeman & Anderson.

SALT LAKE CITY, UTAH.

Orpheum—Will Oakland & Co.—Sarah Padien & Co.—Phina & Co.—Foster Ball & Co.—Three Weber Girls—Allan Shaw.

SPOKANE, WASH.

Orpheum—“Naughty Princess”—Harry Von Fossen—Hudler, Stein & Phillips—Tina Lerner & Wallace—Aerial Mitchells—Louis Stone.

SACRAMENTO, STOCKTON AND FRESNO, CAL.

Orpheum—Blossom Seeley & Co.—“In the Dark”—Cooper & Robinson—Brodean & Silvermoon—Dugan & Raymond.

SAN FRANCISCO, CAL.

Orpheum—Mme. Bernhardt—Emma Carus & Comer—Howers, Walter & Crooks—Jimmy Lucas & Co.—Benny & Woods—Alexander Kids—Eddy Duo.

ST. LOUIS, MO.

Orpheum—Mme. Bernhardt—Emma Carus & Comer—Howers, Walter & Crooks—Jimmy Lucas & Co.—Benny & Woods—Alexander Kids—Eddy Duo.

ST. PAUL, MINN.

Orpheum—Alan Brooks & Co.—Wellington Cross—Doc O’Neil—Rajah & Co.—Arnold & Taylor—Johnny Clarke & Co.—Ziegler Twins & Band.

VANCOUVER, CAN.

Orpheum—Ruth St. Denis—Lila Hoffman—Andy Rice—Toney & Norman—Ben Beyer & Co.—Verci & Vercl.

WINNIPEG, CAN.

Orpheum—Sallie Fisher & Co.—Bally & Cowan—Julie Ring & Co.—Kathleen Clifford—“Girl from Milwaukee”—The Belmonts—Ta Lor Trio.

LOEW CIRCUIT

NEW YORK CITY.

American (First Half)—Frank Ward—“Grey & Old Rose”—Lane & Harper—Violinski & Co.—Orben & Dixie—“Watch Your Wife”—Big City Four. (Last Half)—Pond, Albright & Palmer—Hooper & Burkhardt—Wood, Melville & Phillips—“New Producer”—Delight, Ethel & Hardy—“Our Boys”—Tabor & Greene—LaPalarica & Partner.

Boulevard (First Half)—Parise Dyl—Delight, Ethel & Hardy—Maxwell Quintette—Nevins & Gordon—LaPalarica & Partner. (Last Half)—King & Rose—Tommy Ray—Dena Cooper & Co.—Plasano & Bingham—“Midnight Rollickers.”

Avenue B, (First Half)—Kalma & Co.—Tommy Ray—Francis Morey & Co.—McCloud & Carp. (Last Half)—Arthur Turelli—Conroy & O’Donnell—Jackson & Wahf.

Greely Square (First Half)—King & Rose—Duley Douglas—Dena Cooper & Co.—Marino & Maley—“New Producer.” (Last Half)—Goldie & Mack—Rose—Tommy Ray—Dena Cooper & Co.—Plasano & Bingham—“Midnight Rollickers.”

DeKalb (First Half)—Marshall & Parker—Harrington & Phillips—“His Lucky Day”—Hoey & Greene—Six Royal Hussars. (Last Half)—Frank Ward—“Our Boys”—Marino & Maley—“New Producer.”

National (First Half)—Martini & Fabrini—Glen Jenkins—Phyllis Gilmore & Co.—Pisano & Bingham—Parsons & Irwin. (Last Half)—Bicknell—Thomas & Henderson—Nevins & Gordon—Lillian Mortimer & Co.—University Four.

Orpheum (First Half)—Martell—Harrington & Phillips—“His Lucky Day”—Hoey & Greene—Six Royal Hussars. (Last Half)—Frank Ward—“Our Boys”—Marino & Maley—“New Producer.”

Lincoln Square (First Half)—Termini & Sauls—Chas. B. Lawlor & Daughter—Wood, Melville, & Phillips—S. Miller Kent & Co.—Annette Dare. (Last Half)—Marshall—Bussell & Parker—Harrington & Phillips—“His Lucky Day”—Hoey & Greene—Six Royal Hussars.

Dane Street (First Half)—Clark Keating—Parker & Parker—Saxton & Farrell—Tabor & Greene—Six Royal Hussars. (Last Half)—Hoey & Greene—Six Royal Hussars.

DeKalb (First Half)—Clara Keating—Parker & Parker—Saxton & Farrell—Tabor & Greene—Six Royal Hussars. (Last Half)—Hoey & Greene—Six Royal Hussars.

Victoria (First Half)—Hooper & Burkhardt—“Merchant Prince”—Pond, Albright & Palmer—Nat Nazarro & Co. (Last Half)—Seabury & Price—Chas. B. Lawlor & Daughter—Lane & Harper—“Watch Your Wife”—Dudley Douglas—Nat Nazarro & Co.

DeKalb (First Half)—Hooper & Burkhardt—“Merchant Prince”—Pond, Albright & Palmer—Nat Nazarro & Co. (Last Half)—Seabury & Price—Chas. B. Lawlor & Daughter—Lane & Harper—“Watch Your Wife”—Dudley Douglas—Nat Nazarro & Co.

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An Overnight Sensation

Read the wonderful Lyric which is set to a haunting melody. Be one of the first to feature this tremendous hit. Another "Baby's Prayer at Twilight." A Positive Sensation wherever sung.

WILL HOLD ANY AUDIENCE SPELLBOUND
THE MOST TALKED-OF SONG OF THE DAY

A Soldier's Rosary

Lyric by J. E. DEMPSEY

Music by JOSEPH A. BURKE

Andante Moderato

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This composition may also be had for your Talking Machine or Player Piano

CHORUS *espresso*

For his thoughts keep turn-ing home-ward and their pray'rs come drift-ing back that's his
chap-let and his guide to vi-ole-ry; But "bul-lets are his beads" and on his knees he pleads that each
one will help to end the mis-er-y. Ev'ry shot a pearl, each pearl a pray'r he fights un-till he falls, Lost in
ac-tion comes the mes-sage o'er the sea. And while the na-tion mourns his loss his dear old
moth-er bears the cross that's a sold-i-er's ros-a-ry. For his ry.

A Soldier's Rosary - 2

We also publish the following Big Numbers:

"WHEN YANKEE DOODLE LEARNS TO PARLES VOUS FRANCAIS"

"WHEN THE MOON BEGINS TO SHINE THROUGH THE PINES OF CAROLIN'"

"DANCING 'NEATH THE DIXIE MOON"

"JUST YOU"

"SHE'LL MISS ME MOST OF ALL"

"MINNEHAHA (She Gave Them All the Ha! Ha!)"

"YOU'LL FIND A SHAMROCK DOWN IN THE GARDEN OF EVERY IRISH HEART"

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DRAMATIC AND MUSICAL

"April"—Punch & Judy, N. Y., indef.
"An American Ace"—Casino, New York, indef.
Adams, Maude—Dubuque, Ia., 17; La Crosse, 18; Winona, Minn., 19; Eau Claire, Wis., 20; St. Paul, Minn., 22-24.
Anglin, Margaret—Playhouse, Chicago, indef.
"Army with Banners"—De Vieux, Columbus, N. Y., indef.
"Business Before Pleasure"—Eltinge, N. Y., indef.
Barrymore, Ethel—Empire, N. Y., indef.
"Cheer Up"—Hippodrome, indef.
Chu Chin Chow—Century, N. Y., indef.
"Cure for Curables"—39th St., N. Y., indef.
"Cheating Cheaters"—Park Sq., Boston, indef.
"Copperhead, The"—Shubert, N. Y., indef.
Carter, The, Magician—Belmont, N. Y., indef.
"Cohan Revue"—Colonial, Boston, 15-20.
"Country Cousin"—Hollis, Boston, indef.
"Doing Our Bit"—Chestnut St. Opera House, Phila., 15-20.
"Eyes of Youth"—Maxine Elliott's Theatre, indef.
"Friendly Enemies"—Wood's, Chicago, indef.
"Flo-Flo"—Cort, N. Y., indef.
"Fountain of Youth"—Henry Miller's, N. Y., indef.
"Fancy Free"—Astor, N. Y., indef.
"Going Up"—Liberty, N. Y., indef.
"Girl from Broadway"—Eldred, Sask., 17; Big River, 18; Hague, 19; Clarkburg, 20; Vonda, 22; Dana, 23.
"General Post"—Powers, Chicago, 15-20.
"Gypsy Trail"—Bronx O. H., 15-20.
"Happiness"—Criterion, N. Y., indef.
"Human Soul, The"—Los Angeles, Calif., 15-20.
"Hitch-Koo"—Colonial, Chicago, indef.
"Her Country"—Harris, N. Y., indef.
"Her Regiment"—Garrick, Chicago, indef.
"Irish Cinderella"—Albany, N. Y., 18; Ticonderoga, 19; Rutland, Vt., 20; Camp Devens, Mass., 22-24.
"Imaginary Invalid"—Broad, Phila., 15-28.
"Jack o' Lantern"—Globe, N. Y., indef.
"King, The"—Tremont, Boston, 15-20.
Kolland, John E.—Toronto, Can., 14-20.
"Keep Her Smiling"—Walker, Boston, indef.
Lombardi, Etd.—Moroso, N. Y., indef.
"Lilac Time"—Cohan's Grand, Chicago, 15-20.
"Little Teacher, The"—Playhouse, N. Y., indef.
"Leave It to Jane"—La Salle, Chicago, indef.
"Land of Joy"—Illinois, Chicago, 15-20.
"Martine"—Studebaker, Chicago, indef.
Mantell, Robt. Co.—Los Angeles, Calif., 15-27.
"Man Who Came Back"—Plymouth, Boston, indef.
"Martine"—44th St., N. Y., indef.
"Man Who Came Back"—Adelphi, Phila., indef.
"Man Who Stayed at Home"—48th St., N. Y., indef.
"Miss Springtime"—Forrest, Phila., 15-20.
"Nancy Lee"—Hudson, N. Y., indef.
Nazimova—Plymouth, N. Y., indef.
"Naughty Wife, The"—Cort, Chicago, indef.
"Oh, Lady, Lady"—Princess, N. Y., indef.
"Oh, Boy"—Lyric, Phila., indef.
"Oh, Look"—Vanderbilt, N. Y., indef.
"One Girl's Experience"—Wheeling, W. Va., 17-18; Belaire, O., 19; Zanesville, 20.
"Once Upon a Time"—Fulton, N. Y., indef.
"Pair of Petticoats"—44th St. Roof Theatre, indef.
"Parlor, Bedroom and Bath"—Republic, N. Y., indef.
"Polly with a Past"—Belasco, N. Y., indef.
"Peter Ibbetson"—Princess, Chicago, indef.
"Rambler Rose" (Chas. Frohman, mgr.)—Akron, O., 17; Canton, 18; Youngstown, 19-20.
"Rainbow Girl, The"—New Amsterdam, N. Y., indef.
Skinner, Otis (Chas. Frohman, mgr.)—Portland, Ore., 18-20; Tacoma, Wash., 22; Victoria, B. C., 23.
"Seventeen"—Booth, N. Y., indef.
"Sinbad"—Winter Garden, N. Y., indef.
"Seven Dials"—Park, N. Y., indef.
"Slick-A-Bed"—Galety, N. Y., indef.
"Squash Farm"—Bijou, N. Y., indef.
"So Long Letty"—Shubert, Boston, indef.
"Service"—Cohan, N. Y., indef.
"Tailor Made Man"—Cohan & Harris, N. Y., indef.
"Tiger Rose"—Lyceum, N. Y., indef.
"Uncle Tom's Cabin"—Detroit, Mich., 14-20.
Washington Sq. Players—Comedy, N. Y., indef.
"Why Marry?"—Loew's, 7th Ave., N. Y., 15-20.
"Yes or No"—Longacre, N. Y., indef.
"When Dreams Come True"—Charlotte, N. C., 18; Norfolk, Va., 19-20; Camp Lee, Va., 22-24.

STOCK

Auditorium Players—Malden, Mass., indef.
Alcazar Players—San Francisco, indef.
Andell Stock Co.—Orpheum, York, Pa., indef.
Alba Players—New Empire, Montreal, Can.
Baker Stock Co.—Portland, Ore., indef.
Ball, Jack, Stock Co.—
Bunting, Emma, Stock Company—Savoy, Ft. Worth, Tex.
Bishop Players—Oakland, Cal., indef.
Bonstelle, Jessie, Stock Co.—Academy Northampton, Mass.
Cutter Stock Co.—Ogdensburg, N. Y., 15-20.
Cooper Laird Co.—Zanesville, O., indef.
Crown Theater Stock Co. (Ed. Rowland)—Chicago, indef.
Compton Players—Ravonne, N. J., indef.
Coat Stock Co.—Music Hall, Akron, O.
Corson Stock Co.—Chester Playhouse, Chester, Pa.
Dominion Players—Winnipeg, Manitoba, Can., indef.
Dwight, Albert, Players (J. S. McLaughlin, mgr.)—K and K Opera House, Pittsburgh, Pa., indef.
Dainty, Bessie, Players (L. E. Earle, mgr.)—Orpheum Theatre, Waco, Tex., indef.
Dubinsky Bros.—St. Joseph, Mo., indef.

ROUTE LIST

Day, Elizabeth, Players—Sharon, Pa., indef.
Emerson Players—Lawrence, Mass., indef.
Elbert & Getchill Stock—Des Moines, Ia., indef.
Felder, Frank Stock—Mozart, Elmira, N. Y., indef.
Fifth Ave., Stock—Fifth Ave., Brooklyn, indef.
Grand Theatre Stock Co.—Tulsa, Okla., indef.
Glaser, Vaughn Stock—Detroit, Mich., indef.
Guy Stock Co.—Jefferson, Auburn, N. Y., indef.
Holmes, W. Hedge—Lyceum, Troy, N. Y., indef.
Henderson, Richard, Stock Co.—
Jewell, Henry, Players—Copley, Boston, indef.
Katzes, Harry, Stock—Salem, Mass., indef.
Krueger, M. P.—Wilkes-Barre, Pa., indef.
Keith Stock—Providence, R. I.
Keith Stock—Hudson, Union Hill, N. J.
La Salle Stock—Orpheum, Phila., indef.
Lewis, Jack X., Stock (J. W. Carson, mgr.)—Chester, Pa., indef.
Liberty Players—Strand, San Diego, Cal.
Lilley, Ed., Clark, Stock—Samuel's, O. H. Jamestown, N. Y.
Levy, Robt.—Washington, D. C., indef.
Levy, Robt.—Lafayette, N. Y., indef.
Leventhal, J., Stock Co.—Strand, Hoboken, N. J.
Liberty Stock Co.—Ridgefield Park, N. J., indef.
Lister, Chas., Stock Co.—Oelwein, Ia., 15-20.
Moses & Johnson Stock—Paterson, N. J., indef.
Moroso Stock—Los Angeles, indef.
Martin, Lewis, Stock Co.—Fox, Joliet, Ill.
Menses, H. P., Stock Co.—Hyperion, New Haven, Conn.
Niggemeyer, C. A.—Minneapolis, Minn., indef.
O'Hara-Warren-Hathaway—Brooklyn, indef.
Orpheum Stock Co.—Orpheum, Newark, N. J., indef.
Oliver, Otis, Players (Harry Wallace, mgr.)—Columbia, Grand Rapids, Mich., indef.
Oliver, Otis, Players (Otis Oliver, mgr.)—Oliver, Lincoln, Nebr., indef.
Oliver, Otis, Players (Elroy Ward, mgr.)—Palace, Moline, Ill., indef.
Poll Stock—Bridgeport, Conn.
Poll Stock—Hartford, Conn., indef.
Phelan, E. V.—Auditorium, Lynn, Mass., indef.
Pollack, Edith, Stock Co.—Diamond, New Orleans, indef.
Pitt, Chas. D., Stock Co.—Reading, Pa.
Pitt, Geo.—Opera House, Rockford, Ill.
Shubert Stock—Shubert, St. Paul, Minn., indef.
Somerville Theatre Players—Somerville, Mass., indef.
Spooner, Cecil, Stock—Grand Opera House, Brooklyn, indef.
Sites-Emerson Co.—Lowell, Mass., indef.
Sites-Emerson—Haverhill, Mass., indef.
Sned-E-Kore Co.—Salem, Ore., indef.
Sutphen, C. J., Stock Co.—Boyd's, Omaha, Nebr.
United Southern Stock Co.—Danville, Va., 15-20.
Williams, Ed., Stock—Orpheum, Elkhart, Ind.
Wilkes Players—Wilkes, Salt Lake City, indef.
Wilkes Players—Seattle, Wash., indef.
Wilson, Tom—Morgan, Grand, Sharon, Pa.
Wallace, Morgan, Stock—Grand Sioux City, Ia., indef.
Wallace, Chester, Stock Co.—Majestic, Butler, Pa.
Woodward Stock Co.—Denham, Denver, Colo.
Waldron, Chas., Stock Co.—Waldron, Fitchburg, Mass.
Williams, Ed., Stock Co.—Sipe, Kokomo, Ind., indef.
Wolsh Stock Co.—Majestic, Providence, R. I.
Wiewam Stock Co.—Wigwam, San Francisco, indef.
Young, Pearl, Players (Bill Buhler)—Endicott, N. Y., indef.

INTERNATIONAL CIRCUIT
For Week Beginning April 21

"Mrs. Wiggs of the Cabbage Patch"—Cleveland.
"Ten Nights in a Bar Room"—Detroit.
Thurston—Allentown, Pa.

"Smarter Set, The"—Pittsburgh.

"Unmarried Mother, The"—Indianapolis.

ARMY CAMP CIRCUIT

Week of April 22

Camp Custer, Mich. (E. W. Fuller), "Flora Bella."
Camp Devens, Mass. (Maurice Greet), "Irish Cinderella."
Camp Dix, N. J. (W. O. Wheeler), "Let's Go."
Camp Dodge, Ia. (Julian Anhalt), "Very Good, Eddie."
Camp Funston, Kans. (Not Known), Liberty Comedy Co.
Camp Gordon, Ga. (Percy Weadon), "Turn to the Right."
Camp Grant, Ill. (Geo. J. Breinig), "The Volunteer."
Camp Jackson, S. C. (John F. Farrell), Vaudeville.
Camp Lee, Va. (C. D. Jaconson), "When Dreams Come True."
Camp Lewis, Wash. (E. W. Braden), Orpheum Vaudeville.
Camp Meade, Md. (Charles E. Barton), "Here Comes the Bride."
Camp Merritt, N. J. (Harry C. Bianey), "Bringing Up Father."
Camp Pike, Ark. (H. W. Winchell), "Very Good Eddie."
Camp Sherman, O. (Frank J. Len), "Nothing But the Truth."

Camp Sheridan, Ala. (Lieut. Gavin Harris), "The Beauty Shop."
Camp Taylor, Ky. (Aubrey Stauffer), "There She Goes."
Camp Upton, L. I. (George H. Miller), "Stop, Look, Listen."

BURLESQUE

Columbia Wheel

Al. Reeves—Jacques, Waterbury, 15-20; Cohan's, Newburg, 25-27.
Ben Welch—Orpheum, Paterson, 15-20; Majestic, Jersey City, 22-27.
Best Show in Town—Gayety, Washington, 15-20; Gayety, Pittsburgh, 22-27.
Bowery—Gayety, Montreal, Can., 15-20; Empire, Albany, 22-27.
Burlesque Revue—Empire, Albany, 15-20; Casino, Boston, 22-27.
Burlesque Wonder Show—Gayety, Boston, 15-20; Columbia, New York, 22-27.
Bon Tons—Corinthian, Rochester, 15-20; Batastable, Syracuse, 22-24; Lumberg Utica, 25-27.
Behman Show—Star and Garter, Chicago, 15-20; Berchel, Des Moines, Iowa, 21-25.
Broadway Frolics—Casino, Boston, 15-20; Grand, Hartford, Conn., 22-27.
Bostonians—Star, Cleveland, 15-20; Empire, Toledo, O., 22-27.
Watson's Beef Trust—Gayety, Pittsburgh, 15-20; Star, Cleveland, 22-27.
Golden Crooks—Palace, Baltimore, 15-20; Gayety, Washington, 22-27.
Hello America—Conan's, Newburgh, 18-20; Hurtig & Seaman's, New York, 22-27.
Harry Hastings—Gayety, Detroit, 15-20; Gayety, Toronto, Ont., 22-27.
Hip, Hip, Hooray—Empire, Toledo, 15-20; Lyric, Dayton, O., 22-27.
Hawe, Sam—Gayety, Omaha, 13-19; Gayety, Kansas City, 22-27.
Irwin's Big Show—Gayety, Buffalo, 15-20; Corinthian, Rochester, 22-27.
Liberty Girls—Columbia, Chicago, 15-20; Gayety, Detroit, 22-27.
Majestic—Empire, Brooklyn, 15-20; Park, Bridgeport, Conn., 25-27.
Merry Rounders—Casino, Philadelphia, 15-20; Miner's Bronx, New York, 22-27.
Million \$ Dollars—Colonial, Providence, 15-20; Gayety, Boston, 22-27.
Mollie Williams—Gayety, Toronto, Ont., 15-20; Gayety, Buffalo, 22-27.
Marion's, Dave—Hurtig & Seaman's, New York, 15-20; Empire, Brooklyn, 22-27.
Maids of America—Casino, Brooklyn, 15-20; Empire, Newark, 22-27.
Oh, Girl—Lyric, Dayton, 15-20; Olympic, Cincinnati, 22-27.
Follies of the Day—Gayety, St. Louis, 15-20; Star and Garter, Chicago, 22-27.
Puss Puss—Open, 15-20; Orpheum, Paterson, 22-27.
Roseland Girls—Park, Bridgeport, 18-20; Colonial, Providence, R. I., 22-27.
Rose Sydell's—People's Philadelphia, 15-20; Palace, Baltimore, 22-27.
Step Lively—Olympic, Cincinnati, 15-20; Columbia, Chicago, 22-27.
Star and Garter—Gayety, Kansas City, 15-20; Gayety, St. Louis, 22-27.
Sporting Widows—Bastable, Syracuse, N. Y., 15-20; Gayety, Montreal, 22-27.
Social Maids—Empire, Newark, 15-20; Casino, Phila., 22-27.
Sight Seers—Miner's Bronx, New York, 15-20; open, 22-27; Orpheum, Paterson, 29- May 4.
Sam Sldman—Grand, Hartford, Conn., 15-20; Jacques, Waterbury, Conn., 22-27.
Spiegel's Review—Columbia, New York, 15-20; Casino, Brooklyn, 22-27.
Some Show—Berchell, Des Moines, Iowa, 14-18; Gayety, Omaha, Neb., 22-27.
Twentieth Century Maids—Majestic, Jersey City, 15-20; Peoples', Philadelphia, 22-27.

American Wheel

American—Wilkes-Barre, 17-20; Empire, Hoboken, N. J., 22-27.
Army and Navy Girls—Empire, Chicago, 15-20; Fort Wayne, 21; Majestic, Indianapolis, 22-27.
Aviators—Manchester, 15-16; Worcester, 18-20; Olympic, New York, 22-27.
Auto Girls—Open, 15-20; Century, Kansas City, 22-27.
Broadway Belles—Akron, O., 18-20; Empire, Cleveland, 22-27.
Biff, Bing, Bang—Garden, Buffalo, N. Y., 15-20; Star, Toronto, Ont., 22-27.
Cabaret Girls—Open, 15-20; Lyceum, Columbus, 22-27.
Charming Widows—Standard, St. Louis, Mo., 15-20; Englewood, Chicago, 22-27.
Darlings of Paris—Springfield, 18-20; Howard, Boston, 22-27.
Follies of Pleasure—Majestic, Indianapolis, 15-20; Terre Haute, 21; open, 22-27; Lyceum, Columbus, O., 29- May 4.
Forty Thieves—Cadillac, Detroit, 15-20; Gayety, Chicago, 22-27.
French Frolies—Lyceum, Columbus, O., 15-20; Akron, O., 25-27.
Gay Morning Glories—Empire, Hoboken, 15-20; Star, Brooklyn, 22-27.
Grown Up Babes—Trocadero, Philadelphia, 15-20; Majestic, Scranton, 22-27.
Girls from Follies—Star, Brooklyn, 15-20; Gayety, Brooklyn, 22-27.
Girls from Joyland—Gayety, Philadelphia, 15-20; South Bethlehem, 22; Easton, 23; Wilkes-Barre, 24-27.
Girls from Happyland—Savoy, Hamilton, Can., 15-20; Cadillac, Detroit, 22-27.
Hello Girls—Englewood, Chicago, 15-20; Empire, Chicago, 22-27.
Innocent Maids—Victoria, Pittsburgh, 15-20; Penn Circuit, 22-27.

Jolly Girls—Gayety, Milwaukee, 15-20; Gayety, Minneapolis, 22-27.
Lid Lifters—Olympic, New York, 15-20; Gayety, Philadelphia, 22-27.
Lady Buccaneers—Star, Toronto, Ont., 15-20; Savoy, Hamilton, Ont., 22-27.
Mischief Makers—Salamanca, 17; Oil City, 18-20; Garden, Buffalo, 22-27.
Military Maids—Oneida, 17; Niagara Falls, 26; Newcastle, 20; Victoria, Pittsburgh, 22-27.
Monte Carlo Girls—Empire, Cleveland, 15-20; Erie, Pa., 22; Dunkirk, N. Y., 23; Salamanca, 24; Oil City, Pa., 25; Beaver Falls, 26; Newcastle, 27.
Mila-a-Minute Girls—Gayety, Minneapolis, 15-20; Star, St. Paul, 22-27.
Orientals—Gayety, Brooklyn, 15-20; Amsterdam, N. Y., 22; Hudson, Schenectady, N. Y., 24-27.
Pacemakers—Century, Kansas City, 15-20; Standard, St. Louis, 22-27.
Pat White—Majestic, Scranton, 15-20; Binghamton, N. Y., 22; Oswego, 23; Oneida, 24; Niagara Falls, 25-27.
Parisian Flirts—Gayety, Chicago, 15-20; Gayety, Milwaukee, 22-27.
Review of 1918—Star, St. Paul, 15-20; DeLuth, 21; open, 22-27; Century, Kansas City, 29-May, 4.
Record Breakers—Wrightstown, N. J., 15-20; Gayety, Baltimore, 22-27.
Social Follies—Penn Circuit, 15-20; Wrightstown, N. J., 23-27.
Some Babes—Gayety, Baltimore, 15-20; Trocadero, Philadelphia, 22-27.
Speedway Girls—Howard, Boston, 15-20; Manchester, N. H., 22-23; Worcester, Mass., 25-27.
Tempters—Gayety, Hudson, Schenectady, 18-20; Holyoke, Mass., 22; Springfield, 25-27.

Penn Circuit

Monday—McKeesport, Pa.
Tuesday—Johnstown, Pa.
Wednesday—Altoona, Pa.
Thursday—Harrisburg, Pa.
Friday—York, Pa.
Saturday—Reading, Pa.

TABLOIDS

De Voss, Flora & Co. (J. B. Rotour, mgr.), Lake Geneva, Wis., 15-20.
"Hip-Hip Hooray Girls"—Tulsa, Okla., 15-20; "Keets" Musical Comedy Revue—Orpheum, Grand Rapids, Mich., indef.
Lord & Vernon Musical Comedy Co.—Gem, Little Rock, Ark., indef.
Lock, Sam, Musical Comedy Co.—Tulsa, Okla., 15-20.
"Moulin Rouge" Co. (D. Newman)—Parkersburg, W. Va., 15-20.
Rose City Musical Stock—Kempner, Little Rock, Ark., indef.
"Tip Top Merry Makers"—Youngstown, O., 15-20.
"Tabarin Girls" (D. Newman)—Newark, O., 15-20.
Zarrow's "Follies"—Uniontown, Penn., 15-20.
Zarrow's American Girls—New Kensington, Pa., 15-20.
Zarrow's English Daisies—Washington, Pa., 15-20.
Zarrow's Little Bluebirds—Jamestown, N. Y., 15-20.
Zarrow's Zig Zag Town Girls—Olean, N. Y., 15-20.

MINSTRELS

Fields, Al. G. Minstrels—Jackson, Mich., 19; Toledo, O., 20-21.
Hill, Gus, Minstrels—St. Johnsbury, Vt., 17; Quebec, Canada, 18-20.

CIRCUS AND CARNIVAL

Barnum & Bailey—Md. Sq. Garden, N. Y., 15-20.
Campbell United Shows—Blackwell, Okla., 15-20.
Sell's Floto—Safford, Ariz., 17; Tucson, 18; Phoenix, 19; Yuma, 20.

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Bids Farewell to Her Original Song Cycle
 Appearing at B. F. Keith's Riverside Theatre
 Week of April 22nd, by Special Request

MANAGEMENT—E. F. ALBEE

FIRST NEW YORK RE-APPEARANCE
 OF
 RUBY NORTON AND LEE SAMMY
 at B. F. KEITH'S RIVERSIDE THEATRE, THIS WEEK (April 15)

Direction HARRY FITZGERALD

PEANUTS

AT B. F. KEITH'S ALHAMBRA THEATRE, THIS WEEK, APRIL 15TH

PEANUTS

JOHN

MARIE

GARDNER & HARTMAN

In "VAUDEVILLE VAGARIES"

Open on the Orpheum Circuit
 AT DULUTH, APRIL 28

BOOKED SOLID 'TIL JUNE 1, 1919

Direction
 THOS. J. FITZPATRICK

PEANUTS

PEANUTS

HERE HE IS LEW HEARN

(SINGLE)

Under the Management of MAX HART

VAUDEVILLE BILLS

(Continued from page 21)

SCRANTON, PA.

Poli (First Half)—Sylvester—Curry & Graham—Thomas & Hall—Four Harmony Kings. (Last Half)—Three Rossaires—Ryan & Joyce—Chief Bull Bear & Co.—Swartz & Clifford—Geo. Webb.

WATERBURY, CONN.

Poli (Last Half)—Ball Bros.—McDevitt, Kelly & Lucey—Brennan & Murley—“Mexican Romance”—Rucker & Winifred—Brown Sisters.

WORCESTER, MASS.

Poli (First Half)—Marguerite & Hanley—Hank Brown & Co.—McDevitt, Kelly & Lucey—Charlie Semon—Cornell's Review. (Last Half)—Miller & Masters—Herschell Hendler—“Century Review.”

Plaza (First Half)—Elizabeth Mayne—“Mexican Romance”—Jack Rose & Co. (Last Half)—Mr. & Mrs. J. M. Norcross—Martin & Courtney—Doherty & Scalla—“Hello Japan.”

WILKES-BARRE, PA.

Poli (First Half)—Three Rossaires—Ryan & Joyce—Chief Bull Bear & Co.—Swartz & Clifford—George Webb. (Last Half)—Sylvester, Thomas & Hall—Curry & Graham—Four Harmony Kings.

W. V. M. A.

ASHLAND, WIS.

Royal—Lloyd & Emerson—De Mar Sisters—Trolley Car Duo.

ALTON, ILL.

Hippodrome (First Half)—Tally & Harty—Veronica & Hurl Falls. (Last Half)—Viola Lewis & Co.—“College Quintet.”

ANACONDA, MONT.

Bluebird (Apr. 21)—Earl Girdeller & Co.—Three Tivoli Girls—Johnson & Dean Revue—Davis & Moore—Work & Keet—Ruth Howell Trio. (Apr. 24)—Greene & Platt—Glenna—Earl & Curtis—“Lincoln of the U. S. A.”—Frank Terry—Ching Ling Hee Troupe.

BELOIT, WIS.

New Wilson—Three Weston Sisters—Dan Ahearn—Tom Linton & Jungle Girls.

BELLEVILLE, ILL.

Washington (First Half)—Rekoma—Viola Lewis & Co.—Columbia & Victor. (Last Half)—Lexie & O'Connor—“Unexpected”—Rosen & McCurdy.

BLOOMINGTON, IND.

Majestic (First Half)—Fiske & Fallon—Kingsbury & Dano Co.—Silber & North—Bush Bros. (Last Half)—Ogden & Benson—“Days of Long Ago”—Norwood & Hall.

BUTTE, MONT.

People's Hippodrome (Apr. 21-23)—Greene & Platt—Glenna—Earl & Curtis—“Lincoln of the U. S. A.”—Frank Terry—Ching Ling Hee Troupe. (Apr. 24-27)—Bell & Gray—Collins & Wilmott—Mr. & Mrs. William O'Clare—De Pace Opera Co.—Romano—Gabby Bros. & Clark.

BILLINGS, MONT.

Babcock (Apr. 25)—Daly & Berler—Miller & Rainey—Hoosier Trio—Seven Kiddin Kids—Eddie Clayton—Fulton, Mack & Fulton. (Apr. 28-29)—Arthur & Dolly Le Roy—Cecil & Mack—Leon Donque—Francis Owen & Co.—Jones & Johnson—The Petit Troupe.

CAMP FUNSTON, KAN.

Funston (First Half)—Black & O'Donnell—Rector, Weber & Talbot—Wilton Sisters—Bernard & Meyers—Miles, Berri's Models. (Last Half)—Marston & Manley—B. Kelly Forrest—Ellis Nowlin Troupe.

CEDAR RAPIDS, I.A.

Majestic (First Half)—Hannah & Partner—“Here & There”—Kerr & Weston—Hickman Bros.—“Hoosier Girl.” (Last Half)—Julia Edwards—Clark & Chappelle—Rawson & Clare—Dale & Burch—Lillian Watson—“Tango Shoes.”

CHAMPAIGN, ILL.

Orpheum (Last Half)—“Sunnyside of Broadway.” (Last Half)—Aerial Bartlettes—Fagg & White—Hopkins & Axtell—Silber & North—Jack Wyatt.

Lincoln (First Half)—Stone & Adams—Swains Pets—Arthur Deagon—“Miss America.” (Last Half)—Moran & Wiser—Princess Kalama.

American (First Half)—Moran & Wiser—“Circus Days.” (Last Half)—Stone & Adams—“Miss America.”

Kedzie (First Half)—Weston Sisters—Clark & Chappelle—“Meadow Brook Lane”—Dale & Burch—Equille Bros. (Last Half)—Judson Cole—“Don't Lie to Mama”—Wanzer & Palmer—Six Kirksmith Sisters.

(Continued on page 33.)

At B. F. KEITH'S PALACE THEATRE NOW

BUSTER SANTOS

AND

JACQUE HAYS

“The Girls with the Funny Figures”



Opened March 4th at Keith's Colonial Theatre, held over week March 11th and doubled with the Orpheum Theatre, Brooklyn. Week March 18th doubled Alhambra and Royal.

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ANGIE WEIMERS

The Girl with the Beautiful “Eyes”

In Vaudeville

JOE CHESTER

The Original Nut Comedian and His Jazz Dogs, BUSHWA and BOLONIS

IN VAUDEVILLE

ALOHA DUO

Kwai-Awa-Puhi and The Musical Cow Boy

Direction—JACK LEWIS

U. B. O.

CHIEF IRONHAND

The Only Indian Cyclist

Direction—Mr. I. KAUFMAN

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American Celebrated Skaters

The Latest European Dance Skating

HELEN HARRINGTON

Singing Comedienne. Dainty Girl—Nifty Boy.

Direction—Stokes & Bierbauer

DAVE GLAVER

The Fellow with the Funny Cough

PLAYING U. B. O. TIME

EDITH CLAIRE

Comedienne

Production by Jack Kline

JAMES B. DONOVAN AND LEE MARIE

THE KING OF IRELAND

MARIE

THE DANCING BUTTERFLY

in their Comedy “Doing Well, Thank You.”

Appearing on a tour of 15 weeks of the Pantages Theatres as the feature attraction.

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In Their Comedy Creation “IN WRONG”

Direction—JACK LINDER

ANDERSON AND SPITZER

Celebrated Bucking Mule Riders with Fink's Animal Novelty, at KEITH'S PALACE, THIS WEEK, APRIL 15

MORTON, DENNIS & GIBSON

In NONSENSICAL NIFTYNES

IN VAUDEVILLE

ETHEL CONLEE SISTERS

LEONA

DAINTY ENTERTAINERS.

DIR., MORRIS & FEIL



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JEWELL'S MANIKINS

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Presented by MME. JEWELL

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Next Week (April 22) KEITH'S ROYAL THEATRE

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Everything we do is our own Original Idea, and we are the originators of the Proscenium Wall Trick. We have a big new surprise for next season. What the Hartford paper said about us last week while at Poli's Theatre:

We Want to Thank All Managers and
the U. B. O. for a very pleasant
and good season.

"Potter and Hartwell, well versed in all the pet tricks of vaudeville artists, were original in the presentation of their act, which did not follow the usual course. In the lulls, the lisping, baby-voiced bit of femininity changed gowns on the stage, or conversed with the audience. Aside from their dancing, the tricks of walking up the wall and backing through a barrel were most original."

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In Ragtime Pep and Jazz, Featuring All the Latest Songs
and Dances
DIRECTION—ALLEN & GREEN

STOCK AND REPERTOIRE

(Continued from page 15)

BLONDIN SHOW PLAYING OKLA.

SPIRO, Okla., April 13.—The Blondin Company, under tent, is playing one-night stands to good business through this territory. The show plays here tonight, with Sallisaw, Stillwell and Westville for the first half of the week. Manager Leo Blondin is authority for the statement that seven members of his show are now serving Uncle Sam.

OPENS TENT SEASON IN MAY

WAPAKONETA, O., April 15.—The Shannon Stock Company, which has been playing in theatres for the Winter, is getting ready to return to headquarters here, preparatory to starting out for the Summer tenting season, which opens the first week in May. The company will number twenty-

LEWIS STOCK OPENS IN RALEIGH

RALEIGH, N. C., April 11.—The Jack X. Lewis Stock Company opened at the Strand Theatre, here, this week, with "The Girl He Couldn't Buy" as the attraction. Five people.

The Clipper Date Book
A Complete Diary For The Season.

Contains the names and addresses of Managers, Vaudeville and Dramatic Agents in New York, Chicago, Boston, Philadelphia, Pittsburgh, San Francisco, Canada; Music Publishers; Theatrical Clubs and Societies; Moving Picture Firms, and other information.

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The Chase-Lister Co. (northern) is now in its thirty-sixth week of good business, having played continuously since the season's opening of the company last July. The show's next regular season will start about August 1 in Iowa, and the management has secured a line of new plays for 1918-19. The roster of the company now includes: Glenn F. Chase, Raymond Ketchum, Bush Burrichter, Billy Rector, Frank D. Williams, Earl Pearson, Carl Pearson, Sara Treadwell, Eleanor Franklin, Leila Swift, Florine Driesbach, Flora Loew, and Cleo. Newport.

SIOUX CITY STOCK CLOSES

SIOUX CITY, Ia., April 12.—Morgan Wallace will close his stock company at the Grand Theatre, here, to-morrow night, "The Unknown Voice" being the attraction.

JOINS WEST-O'BRIEN STOCK

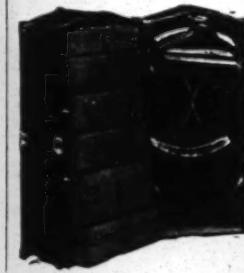
SEATTLE, Wash., April 10.—Blanche Hall has joined the West-O'Brien Company at the Orpheum Theatre, this city.

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Parodies, Sketches, Monologues. 10 Gags for 25 cents, everything up to date; buy from a performer who has made good, stamp for answer. CHIEF DEERFOOT, St. Johnsville, N. Y.

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A man who can well usurp the grace, voice, gait and action of a gentlewoman. Those interested, address "C. F.," c/o Clipper.

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WILL RENT for summer, 4 nicely furnished rooms, including piano. Address "F. F.," 72 Pearsall Ave., Freeport, L. I., N. Y.

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at Erie, Pa., opening May 6. One bill a week; light comedian, man for second business; handsome woman for second business, and some characters. Other people write. James McHugh, wire. ED CLARKE LILLEY, Samuels Theatre, Jamestown, N. Y.

WANTED To Support GENE LEWIS and OLGA WORTH

Permanent stock people in all lines. Scenic artist. Park engagement, one play weekly. Late releases only. Photos and programs and lowest summer salary in first letter. No matinees. All photos returned. GENE LEWIS, Manager, Cycle Park, Dallas, Texas. Ralph Pogue, wire.

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Man and wife for Gen. Bus. with single and double specialties. Two Gen. Bus. Men with specialties. All men must double some instrument in opening overture. No band. Man with red hot dancing specialties. Double trap drums. I furnish drums. Give full particulars first letter, with salary within reason for small tent show. Pay own. Open May 6. Rehearsals week earlier. Address J. L. PERCY, Farmer City, Ill.

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For all summer at Hershey Park, Hershey Pa., New York and Pa., and Fla. in winter, and next season. Only one week's lay-off in two years. Man for heavies and general business; also scenic artist that will act as carpenter. State if you do vaudeville, and all particulars. Answer C. J. DODSON, Alexandria, Va., two weeks, April 29 to May 11.

SHERMAN KELLY STOCK CO.

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Juvenile or second business. Wardrobe, ability, appearance. Account sickness will need ticket. 5 Breden Street, Youngstown, Ohio.

BURLESQUE NEWS

(Continued from page 17)

WATSON'S "ORIENTALS"
ONE OF THE BEST
WHEEL SHOWS

Watson's "Orientals," at the Star last week, had several changes in the cast since its opening at the Gayety last August.

The show is running along smoothly and offered an entertainment that pleased the patrons of this house.

Leo Stevens is doing the principal comedy. His "Oh! Ain't it warm?" accompanied by a sneeze, is heard throughout the performance. Stevens works hard.

Joe McCoy handles the character role well, doing a Frenchman in the first part and a "rube" in the burlesque. Both characters are nicely done.

Jean Schuler starts off doing "straight," but, during the action of the first part, changes to Irish, which role he portrays with ease.

Murray Belmont is now doing the "straight." He is new in the part since the show played the Gayety. Belmont does a good "straight," sings nicely and dresses the part. He is "there" with the lines.

The company has three women who can sing the prima donna role in Misses Sopota, Holmes and Clifford.

Miss Sopota has improved greatly in her work this season, working with more ease than before. She has an excellent voice, pretty figure and a classy wardrobe. Her numbers are well taken care of.

Norine Holmes is good in scenes, and her numbers went over for several encores. She has a pleasing personality and a good voice. Her gowns are pretty.

Dolly Clifford does her work well. Her contralto voice showed up fine in her numbers. Miss Clifford offered a good singing specialty in one of three numbers which went over big. She was assisted by one of the ponies in the chorus of her last number, which was encored last Thursday night.

Kitty Mitchell, another recent addition to the company, is a lively soubrette, who has a natural way in working. Miss Mitchell put plenty of snap to her numbers, and worked well in the bits and scenes.

Manager Guggenheim has a corking good working chorus. The girls are on their toes all the time and look well. Their costumes are pretty and in fine condition after a season's wear.

The show is good, and about the best Watson has ever had on the American Circuit.

Sm.

MYRTLE CHERRY IN VAUDEVILLE.

Myrtle Cherry, former prima donna of the "French Frolics," is putting over a "single" in vaudeville. She has been playing around Philadelphia most of the season.

TORONTO PAPERS LIKE RAYMO

The Toronto papers in reviewing Charles Robinson's "Parisian Flirts," devoted a great deal of space to Al. Raymo for his clever interpretation of the Italian character.

GOING INTO VAUDEVILLE

Cook and Savo have contracts to appear in vaudeville at the close of their burlesque season with the "Sporting Widows." They will remain in vaudeville next season.

IRENE MEARA CLOSES

BUFFALO, N. Y., April 13.—Irene Meara closed with the "Sporting Widows" last Saturday in Toronto. Billie De Rex has replaced her.

SEEKS "KID" LANG

Fred Busey, manager of the Gayety, Toronto, would like to hear from "Kid" Lang, formerly in advance of the "Pretty Baby" company.

"THE TEMPTERS" ARE
NOT UP TO THE
GAYETY STANDARD

Baker and Kahn's "Tempters," at the Gayety last week, did not measure up to the shows of the past few weeks at this house. The bits that were used have been offered so many times here this season that the audience knew them before they were pulled. They thus lost their value although they were done well. Unfortunately the show, coming in this late in the season, had to suffer, with the material they use. Then again, with several exceptions, the principals seemed indifferent as to the quality of their work last Thursday night, and were inclined, at times, to "kid" a bit. The chorus held up their end, working well, and looked pretty. They are a shapely lot of girls and are full of ginger. Their costumes were neat and in good color scheme, and they had a number of changes, which were pleasing to the eye.

Max Field, the featured comedian, is one of those easy-working Hebrew comics, who does all he can to gain laughs without resorting to any unclean methods. He is successful in putting over the situations and bits that he is in, but he is not surrounded by a very strong cast. His entrance with the disappearing umbrella was funny, and caught the crowd at once.

Anna Fink, a cute and shapely soubrette, does well in her numbers, getting them over nicely. She has a pleasing personality, which helps her greatly. Her costumes are pretty.

Eddie Healey, a young juvenile, was one of the hits of the show. His singing is his chief asset, but he delivers his lines well, and works nicely in scenes. His tough character was well taken care of. Healey offered, early in the performance, "Baby's Prayer," and stopped the show with it. He rendered it in a clear voice, with much feeling. His parody on "The Wearing of the Green" was another success. He has a sweet voice and a very pleasing one. He is a neat dresser.

Ruth Everett, an Amazon beauty of the style that made burlesque famous a few years back, is the prima donna. Miss Everett is rather large, but she gets around the stage gracefully. Her mechanical doll bit was well done. She did and looked well in this scene, and her impersonations were nicely done. Her dresses were pretty.

Evelyn Claffy handled her numbers well, and wore some pretty gowns.

Sidney Rogers does the second comedy, and worked as though he didn't care if school kept or not. He does a Hebrew character.

Harry Keeler does the straight. He is a good straight man, can "feed" and "humor" situations, but he should cut out his "kidding," as it doesn't look good.

Zallah offered an artistic dance which more than pleased. SID.

WILL PLAY FOUR WEEKS

The Marcus Comedy Company, with Mike Saks, will start a four weeks' engagement at the Follies, in the Bronx, April 29, for B. F. Kahn. There are thirty people with the show.

ANNA FINK TO RETIRE

Anna Fink, soubrette of "The Tempters," will retire at the close of the present season on account of ill-health. She will not go out with a show next fall.

KAHN TO HANDLE "TEMPTERS"

Gus Kahn, manager of "The Girls from the Follies" this season, will manage Charlie Baker's "Tempters" next season.

COOPER SIGNS INGENUE

James E. Cooper has engaged Beatrice Darling for the ingenue role with one of his shows for next season.

SHARTEL REPLACES GOLDMAN

Jack Sharrel replaced Sam Goldman with the Union Square Stock Company last Saturday.

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In a Melange of Music and Song

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JAMES MOBLEY
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9 BLACKBERRIES
IN VAUDEVILLE

FINK'S MULES
Vaudeville's Best Animal Novelty
This week (April 15) KEITH'S PALACE THEATRE
BOOKED SOLID DIR. JENIE JACOBS—PAT CASEY AGENCY

ELSIE STIRK
The Variety Girl
IN VAUDEVILLE

HARRY MARION
WHITE and WEST
In a Nifty Singing and Dancing Act
DIRECTION—JACK HENRY

The Three De Lyons
Novelty Aerialists and Gymnasts
IN VAUDEVILLE

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SINGING COMEDIEENNE
IN VAUDEVILLE

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"A NIGHT ON BROADWAY"
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In the Brilliant Comedy Gem "TOO EASY"

KID THOMAS
AND HIS
JOLLY DANCING GIRLS AND BOYS
DIRECTION—TOM JONES
IN VAUDEVILLE

NIPPON DUO
TWO BOYS AND THE PIANO
IN VAUDEVILLE
GRACE MARGARET
SEYMOUR and FENTON
TWO GIRLS AND THE PIANO
DIRECTION—TOM CURRAN

EDDIE HELEN
Krafft & Myrtle
Comedy "A la Mode"
NOW ON U. B. O. TIME A SURPRISE IN ONE

Mac Kinnon Twins and La Coste
SINGING AND PIANO—IN VAUDEVILLE

THE ONLY ORIGINAL
BURLINGTON FOUR
In "HOKEMVILLE"
NICHOLSON, SCHILLING, WESTERMAN and DONNELLY
PERSONAL DIRECTION—JACK LEWIS—ARTHUR KLEIN

BOB MYERS and CY PLUNKETT
THAT'S ALL
SEE SAM BAERWITZ

Bessie and William FLORENZA
THE RAMSDELLS & CURTIS
Dancers Somewhat Different
Direction—JAMES PLUNKETT

PURCELLA and RAMSEY
IN CLASSY MELODIES, COMEDY AND ARTISTIC DANCES
DIRECTION—JOE MICHAELS
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Belmont, Jos.	Darling, S. Fred	Georgia, Sam	McMillan, Donald	O'Neill, Jas.	Stoddard, Burt
Bassett, Russell	Dugal, Gene	Goetz & Duffy	F.	Pearl, Jim	Thomas, John C.
Bower, T. V.	De Lisle, Wm.	Hirschberg, B.	MacDonald, Max	Post & Gibson	Turner, Jules
Borden, Eddie	Denver, Tommy	Howard, Gene	Maddox, Frank L.	Plaski, L. J.	Vernon, Walter
Brown, Tom	Dove, Johnny	Hewitt, G. Sey.	McCracken,	Rentfrow, J. N.	Waite, Billy E.
Carroll, Scottie	Ethel & Gene	hour	Samuel	Rose, Dave	Williams, Theo.
Craig, Richy W.	Fuquay, Jack	Kellard, Ralph	Neville, Louis G.	Shields, Doc A.	
Casper, Emil	Gilles, Harold	Lewis, Chas. T.	Newton, Harry A.	Shatto, Geo. C.	

LADIES

Anderson, Adele	Clayton, Lucille	Fox, Grace C.	Julian, Mme. W.	Malvare, Edith	Smith, Lillie
Arnoldi, Mlle	Corrington, Anna	Gilmore, Marzie	Jones, Rose	McGeorge, Elsie	Scott, Catherine
Bennett, Grace	De Norville, Caroline	Gails, Virginia	King, Lillian	Marston, Rose	Vernon, Ethel
Botsford, Mrs.	Farlardeau, Doll	Graham, Betty	Lewis, Ida	Nightingale,	Verdun, Gertrude D.
O. S.	I.	Glenn, Carrie	Meredith, Made-lyn	Melline	Ward, Mae
Batchelder, Hazel	Fox, Josephine L.	Herrmann, Bob	Maymon, Rosa	Robertson, Jean	Wilcox, Hazel
E.		Henry, Peggy	Russell, Mae L.	Russell, Mae L.	

YIDDISH THEATRES HAVE STRIKE

Owing to a strike of the Yiddish Theatrical Union the People's Theatre, on the Bowery, and the Grand Theatre, on Grand Street, are closed this week. Both of the houses are controlled by Edward Relkin. The chief grievance of the Yiddish Theatrical Union seems to be that Relkin cut the season from thirty-eight to thirty-five weeks. The strike will prevent the proposed tour of the Yiddish companies that Relkin had planned to start on May 1.

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WILL MARKET OWN PRODUCT

That William A. Brady intends to make a determined effort to establish himself as an important factor in the independent film producing field comes to light this week in an announcement that the former head of the World Film Company is preparing five of his greatest stage successes for an early presentation on the screen.

Brady has just finished an eight-reel production of the big Drury Lane melodrama "Stolen Orders." The picture is a spectacular affair and is said to have cost over \$100,000 to produce. The principal parts are played by such stars as Kitty Gordon, Carlyle Blackwell, Montagu Love and June Elvidge. The film will be placed in a Broadway theatre for a run before it is released throughout the world.

The next production Brady will devote himself to will probably be "Way Down East," one of the greatest money makers ever presented on the stage. The consensus of opinion in film circles is that "Way Down East" will easily repeat in motion picture form, as its story is practically made to order for screen purposes.

Other plays to be visualized by Brady and released on the States' rights plan during the coming season are: "Life," an English melodrama that enjoyed a sensational run in London several years ago; "Little Women," Louisa Alcott's celebrated play; "Cheer Boys, Cheer," another Drury Lane melodrama of the spectacular type, and "Sinners," a play of New York life that played a long engagement at the Playhouse a couple of seasons ago.

TRIANGLE STARS ACTIVE

The Triangle studios at Culver City are working at top speed, and every star and director have something in the making.

"Her Decision," featuring J. Barney Sherry and Gloria Swanson, has just been completed, and Sherry has commenced work on a picture, "High Stakes," in which he is a modern Raffles, and directed by Frank Conway. William Desmond is starred in "Old Hartwell's Cub," directed by Thomas Heffron, now nearing completion. Harry Edwards is directing a two-reel comedy, starring Bill Franey. Roy Stewart's latest vehicle is "Wolves of the Border," under the direction of Cliff Smith.

"Mlle. Paulette," a comedy-drama, featuring Wallace MacDonald, has been completed and a John Moroso story, "The Lonely Woman," with Belle Bennett in the leading role, will soon be released.

PETROVA CHOOSES GOOD CAST

Olga Petrova, immediately upon her return from Palm Beach last week, set to work on her new picture, "Patience Sparhawk," under the direction of Tom Ince. The cast she has chosen is well balanced and includes Rockliffe Fellows, Vance Steele, Frederick Truesdale, Matilda Berg, and others.

DIANA ALLEN IS SIGNED

Diana Allen, former Ziegfeld Follies star, has signed up with Frank Donavan to appear in a series of comedies. She will leave for the south this week, with the company that Donavan is now forming. Donavan will release his pictures through the General Film Co.

DIRECTOR SUED FOR DIVORCE

Mrs. Mary P. Whitbeck Hutchinson, a former motion picture actress, began an action for divorce against Charles Hutchinson, movie director, before Justice Tierney, in the Supreme Court last week. Mrs. Edith Hutchinson, wife No. 2, is named as co-respondent. She and the defendant were married in 1915.

The plaintiff asserts that she and Hutchinson contracted a common law marriage in November, 1901. Several months ago, when she began action for divorce, she received an alimony award of \$50 a week. This was later revoked by Justice Tierney after she was ordered to furnish more conclusive evidence of her marriage.

The jurist reserved decision, stating that the sole question to be determined is whether a contract of marriage really had been entered into by the parties.

TO SUE PICKFORD FOR \$103,750

Last week Mary Pickford was served with a summons to appear before Supreme Court Justice Hotchkiss on April 19 for examination before trial of an action for \$103,750, brought by Cora C. Wilkening. The amount is demanded as 10 per cent. of the 1916 earnings of Mary Pickford, \$1,037,500, the plaintiff's estimate. Miss Wilkening says she was employed by Miss Pickford as personal representative, business promoter, adviser and general manager. She asserts she was largely responsible for Miss Pickford's success in obtaining a contract giving her 50 per cent. of the net profits of the Famous Players' Film Company's productions of her pictures and a drawing account of \$15,000 a week.

DOUGLAS FAIRBANKS SUED

Douglas Fairbanks was charged with plagiarism last week in a suit brought in the United States District Court by Charles Scribner's Sons and the Franklin Trust Company as executor and trustee of the estate of Richard Harding Davis. According to the plaintiffs "The Americano," one of Fairbank's first screen successes, contains "valuable and material portions" of Mr. Davis' novel "The White Mice," and because of this they demand as damages \$100 for the first performance and \$50 for each succeeding performance. Co-defendants with Fairbanks are Anita Loos, scenario writer; John Emerson, director and producer; the Triangle Film Corporation, and the Majestic Motion Picture Co.

CHAPLIN IS SERVED

Charles Chaplin was served with a summons and warrant of attachment while he was in New York City last week in behalf of the Third Liberty Loan. Nathan Burkan, counsel for the film star, appeared before Justice Guy and moved to have the service of the summons set aside. He was unsuccessful. Justice Guy ruled that Chaplin cannot claim immunity on the ground that he was exempt from the service of civil process because of the fact that he is on a tour for the Loan.

Chaplin is being sued by the Essanay Film Manufacturing Co. for \$500,000 for alleged breach of contract made by the plaintiff with the actor in July, 1915.

CHAPIN SUES FARNHAM FOR LIBEL

Frederic Chapin, the scenario writer, has brought suit against Joseph Farnham, publisher of *The Harpoon*, a new monthly periodical, charging the latter with criminal libel. Chapin alleges that Farnham designated him as "a yellow-bellied lizard" in the initial number of the publication, which was issued a couple of weeks ago. O'Brien, Malevinsky and Driscoll are representing Chapin, and James Timoney is officiating in a similar capacity for Farnham.

AGENCIES MAY HAVE TO GET LICENSES

DECISION WILL ALTER STATUS

A decision handed down by the Appellate Division of the New York Supreme Court, last week, would seem to indicate that it will be necessary for all persons supplying players for film concerns, to take out licenses under the Employment Agency Law, immediately.

The decision, which will undoubtedly force the motion picture agents to become licensed, the same as other theatrical agents, was made in the case of Gustave E. McCue versus Henry E. Dixey. McCue sued Dixey for \$300, claiming that he was entitled to that amount for his services in securing the actor an engagement with the Universal Film Company, some time ago.

The case was originally tried in the Municipal Court, where it was decided against McCue on the grounds that he was not a licensed agent according to the law and, consequently, could not legally charge a fee for his services. The decision of the Appellate Court is the result of an appeal taken by McCue.

The motion picture agents have always contended that they did not come within the scope of the Employment Agency Law, inasmuch as the law expressly specified, "persons securing engagements for performers for circus, vaudeville, theatrical or other entertainments." The License Bureau will announce its attitude toward the motion picture agents, in a day or so.

FAY TINCHER IS WORLD STAR

Fay Tincher, the comedienne, made a hurried trip to New York last week, and before departing for the coast again announcement was made that she had signed with the World Pictures. The first release is scheduled for May 1 and will be called "Some Job." It will be followed by "Main 1-2-3," upon which she is already at work at her Western studios. World Pictures has also signed a long-term contract with John Bowers, who will be starred in all productions in which he appears.

LEE OCHS QUITS TRADE REVIEW

Lee Ochs has resigned as president and director of the *Exhibitor's Trade Review* and announces that he has sold all of his stock in that paper. Ochs will devote all of his attention hereafter to the United Picture Theatres of America, the recently organized co-operative booking concern, of which he is president. Louis Blumenthal, at the same time that Ochs announced the severance of his connections with the *Trade Review*, tendered his resignation as vice-president of the United Picture Theatres of America.

SONGWRITERS SELL SERIAL

Robert Roden and Alfred Solman, two songwriters who have recently forsaken the lyric muse to write for the movies, have just completed a big serial for the Universal. It is in twenty episodes and its working title will be "The Forbidden Valley." The team is reported to have received a sum approximating \$2,500 for their first joint endeavor in the serial line.

WORLD GETS FAMOUS MODEL

Nancy Palmer, Howard Chandler Christy's model for his celebrated navy recruiting poster, has joined the forces of the World Film Company. The first picture Miss Howard will be seen in for the World, is entitled "Merely Players."

METRO SWITCHES DIRECTORS

Metro has instituted a complete shake-up of directors. Those who were formerly at work in their Hollywood studios will, hereafter, be stationed at Metro's Eastern studios and vice versa. This means, also, that stars will be under new direction. The following will come East: John H. Collins and Charles Brabin, while Edwin Carewe and Albert Capellani will remain here. The Western directors will be William Davis, George D. Baker, George Irving and Fred J. Balshofer.

CHAPLIN MAY BE DRAFTED

LOS ANGELES, April 16.—A report to the effect that Charlie Chaplin has been certified for service by the local draft board was circulated here to-day. Chaplin is a British subject, but it is understood that he will waive all exemption claims. He recently made a statement in New York to the effect that on account of an incurable physical defect he could not enlist. No authoritative statement on the subject could be made because Chaplin is on tour.

ROCK LEFT \$1,436,667

The will of William T. Rock, pioneer in the motion picture industry and one of the organizers of the Vitagraph, was filed in the Surrogate's Court of Brooklyn last week. The estate is valued at \$1,436,667, of which his only son, John, receives \$1,308,677 and his wife \$50,000. The rest of the estate is distributed among his other children.

FILM ACTORS BOOST LOAN

The masculine principals of the Guy Empey film, "Over the Top," appeared in person at the Lyric Theatre on Monday evening and made speeches for the purpose of boosting the Third Liberty Loan. Empey delivered a little talk himself, relating some of his experiences in the trenches.

GETS "THE NATURAL LAW"

CHICAGO, April 6.—The South African rights for "The Natural Law" have been secured by Leonard Rayne, of Cape Town, South Africa, who controls a chain of theatres and has arranged for immediate production of the play. Harold Shaw, an American promoter now operating in South Africa, obtained them for him.

BOSTON GETS GRIFFITH FILM

BOSTON, Mass., April 15.—The Griffith picture "Hearts of the World" opened at the Majestic on Monday night. The film made an excellent impression, and seems destined to remain at the Majestic for a run. Elliott, Comstock and Gest are handling the picture.

TRI HAS UNDERWORLD DRAMA

Margery Wilson and Joe King will be featured in the forthcoming Triangle release, "The Hand at the Window," an underworld drama by John O. Moroso. William Desmond is co-starred with Gloria Swanson in "Society for Sale," a high life story by Ruby.

SEVEN WRITERS WORK ON FILM

World Pictures is trying out a new plan this week with the seven members of the scenario staff. Each of five will be responsible for the continuity and plot of one reel of a five-reel drama, while the remaining two will act as general supervisors.

DIRECTORS' MEETING POSTPONED

April 23 is the date set for the meeting of the Motion Picture Directors' Association. Originally intended for the 16th, it was postponed because of the inability of certain members to be present.

VITA IS THREE YEARS OLD

The Vitagraph Company celebrated the third anniversary of its entrance into the distributing field last week.

FILM NEWS BOILED DOWN

Triangle is building another theatre at Culver City.

Ted Caratz, Star-Select salesman, has been called for military service.

Gloria Joy, a juvenile actress, has been added to the Universal cast.

"Mountain Law" is the second of the Blue Ridge Dramas released by General Film.

Seventeen members of the Yorke Metro company have joined the colors.

"Unclaimed Goods" is the name of the Paramount vehicle for Vivian Martin.

Mary Pickford has purchased over \$100,000 worth of Liberty Bonds.

Viola Dana has begun work on a Metro picture, "Nita's Wooing."

June Elvidge and a well chosen cast are working on "The Judge," a World Picture.

Joseph Brandt left New York last week on a business trip through the West.

Charles Brabin, a subject of Great Britain, has applied for citizenship in this country.

Bessie Barriscale hurried to New York last week, to be with her sister, who is seriously ill.

Christy Cabanne has left California for New York to supervise the distribution of his pictures.

Betty Blythe will play the leading role opposite Harry Morey in "Playing With Fate."

Dick Roeson enters movies in the forthcoming Keystone comedy, "Mr. Miller's Economics."

"Bares, Son of Kazan," a forthcoming Vitagraph release, features Nell Shipman and Al Whitman.

Eugene Palletto, who has played leads opposite Viola Dana, is in the Government aviation training service.

Earle Williams and his company have commenced work on "The Girl in His House," a Vitagraph Blue Ribbon feature.

John Collins, director for Viola Dana, has arrived in New York to complete scenes at the Eastern studio for Metro pictures.

"A Man's World," a Universal drama, featuring Mary McLaren, will be finished shortly.

Rupert Julian has returned to Universal's Hollywood studio to resume work on a detective story.

Lee Baker will make his screen debut in "Just a Woman," released by the U. S. Exhibitors Booking Corp.

The release date for William Russell in "Hearts or Diamonds," his first independent production, has been set for April 29.

Universal will hereafter issue cue sheets for operators so that there may be no interruption between reels.

A. E. Rosenberg, Select salesman in Pittsburgh, has been drafted in the National Army.

Albert Hart and Dore Davidson have been added to the cast of "The Judge" by World Pictures.

Bert Lytell, latest Metro acquisition, has arrived in California to complete work on "The Trail of Yesterday."

Madge Evans, her director, Frank Crane, and their company have left for Atlanta to complete "Clarissa" for World Film.

Exteriors are being taken for "Tinsel," the World picture starring Kitty Gordon, at George Gould's estate at Lakewood.

Carlyle Blackwell is in Haines Falls, where exteriors for "The Beloved Blackmailer" are being taken.

World Pictures has bought a story from Grace Cook, a noted authoress, called "The Power and the Glory."

Metro will feature Edith Storey in the forthcoming production of "The Demon," by A. M. Williamson.

Two forthcoming Star-Select releases are Alice Brady in "At the Mercy of Men," and Clara Kimball Young, in "The Reason Why."

Augustus Balfour, well known movie actor, has been taken to the Rosary Hill Home, at Hawthorne, N. Y., where he is seriously ill.

The Bee-Hive Company is the name of a concern that has purchased King Bee's releases, with offices in Kansas City, under the management of Joe Levy.

Six of the Clover Comedies, featuring "Bud" Duncan, Dot Harley and "Kewpie" Morgan, have been completed and will be distributed by General Film.

Universal's next serial is "The Brass Bullet," adapted from a story by Frank Adams, which appeared in Blue Book, and will feature Juanita Hansen and Jack Mulhall.

Walter D. Sanford, formerly publicity man with the Fox Film Corporation, was in Philadelphia and Chicago last week in the interest of D. W. Griffith's "Hearts of the World" film.

A number of new films, showing well known screen stars in various conservation movements, have been produced by Catherine Stuart, and will be released by Paramount-Bray studios.

For the week of April 28, Universal will release "A Mother's Secret," featuring Ella Hall; and episodes of three serials, "Boy Scouts to the Rescue," "The Bull's Eye" and "The Lion's Claw."

Vitagraph releases for the coming week are "A Bachelor's Children," featuring Harry Morey and Florence Deshon; the second episode of "The Woman in the Web," "Whistles and Windows," a one-part comedy, and "Beautiful Thoughts," a comedy, with Mr. and Mrs. Sidney Drew.

VAUDEVILLE BILLS

(Continued from page 25)

CHEYENNE, WYO.

Atlas (Apr. 23-24)—Taisel & Yoshi—Florence Calvert & Co.—"The Mayor & the Manicure"—Winchester & Claire—Three Lordons. (Apr. 27-28)

—The Verons—Johnny & Wise—Dorothy Lamb & Co.—Homburg & Lee—Alma & Company.

DULUTH, MINN.

New Grand (First Half)—Ed. & Lillian Roach—"Brigands of Seville"—Danny Simmons—Marine Sisters. (Last Half)—Great Santell & Co.—Wm. Morrow & Co.—"A Tale of a Coat"—Sadie Sherman—Mississippi Misses.

DAVENPORT, IOWA.

Columbia (First Half)—Three Kawanas—Three Vagrants—Rowson & Claire—Wanzer & Palmer—Tango Shoes. (Last Half)—The Melvilles—Shaw & Campbell—Harry Holman & Co.—Arthur Deagon—Buck Bros.

DENVER, COLO.

Empress (Apr. 21-24)—Irving & Montrose—Warren & Wade—Marcelle—Kimball & Kenneth—Three Haigs. (Apr. 25-27)—King & Brown—Gibson & Hall—Robert & Robert—Victoria Four—Oliver Severn Trio.

EVANSVILLE, IND.

New Grand—Story & Clark—Frank & Gracia DeMont—Sam Liebert & Co.—Caitz Bros.

EAST ST. LOUIS, ILL.

Erber's (First Half)—Lexie & O'Connor—"Dreamland"—Ray & Fay—Wood's Animals. (Last Half)—Ruby Girls—Kingsbury & Munson—Walker & Blackburn—Columbia & Victor.

FREMONT, NEB.

Wall (Last Half)—Johnson & Arthur—Bob & Gertrude Petticord—The Clinis—Collins, Elliott & Lusey.

FORT WILLIAM, CAN.

Orpheum (First Half)—Le Roy & Mable Hart—Hattie Choate & Co.—Ray Snow & Co.—Chas. & Anna Glocker. (Last Half)—Ed & Lillian Roach—"Brigands of Seville"—Danny Simmons.

FORT COLLINS, COLO.

Theatre—(Apr. 24)—King & Brown—Gibson & Hall—Robert & Robert—Victoria Four—Oliver Severn Trio. (Apr. 27)—Taisel & Yoshi—Florence Calvers & Co.—"The Mayor & the Manicure"—Winchester & Claire—Three Lordons.

GREEN BAY, WIS.

Orpheum (Last Half)—Ioleen Sisters—Lew Huff—Chas. & Madeline Dunbar—Zig Zag Revue.

GREELEY, COLO.

Sterling (Apr. 25)—Taisel & Yoshi—Florence Calvert & Co.—"The Mayor & the Manicure"—Winchester & Claire. (Apr. 20-21)—Bell & Gray—Collins & Wilmott—Mr. & Mrs. Wm. O'Clare—De Pace Opera Co.—Romano—Gabby Bros. & Clark.

GREAT FALLS, MONT.

Palace (Apr. 25)—Hill & Burlina—Gertie De Milt—Dea, Len & Orma—Saxon Trio—Clarence Wilbur—Rodeo Review.

HASTINGS, NEB.

Plaza (First Half)—Dublin Girls. (Last Half)—Howe, Barlow & Ginger—The Amblers.

IOWA CITY, IOWA.

JAMESTOWN, N. D.

Jamestown Opera House—Stack & Lee—Herbert & Brooks—Two Keeleys.

KENOSHA, WIS.

Virginian (First Half)—Baker & Burton. (Last Half)—Arthur & Grace Terry—La Coste & Clifton—Rives & Arnold.

LINCOLN, NEB.

Lyric (First Half)—Ellis Nowlin Troupe. (Last Half)—Adolpho—"Quakertown to Broadway."

MILWAUKEE, WIS.

Palace (First Half)—Berquist Bros.—Wm. Morrow & Co.—Creighton, Belmont & Creighton—Brady & Mahoney—Zig Zag Revue. (Last Half)—"Rose of Morocco"—Sully Family—Equillo Bros.

MADISON, WIS.

Orpheum (First Half)—Nadge—Arthur & Grace Terry—Angel & Fuller—Sully Family—Hill, Tivoli Girls & Hill. (Last Half)—Berquist Bros.—Bruce Duffett & Co.—Brady & Mahoney—Tavilla Bros. & Seal.

MINNEAPOLIS, MINN.

New Grand—Aerial Butters—Williams & Held—"Five Merry Maids"—Clover Leaf Trio.

New Palace—The Lampkins—Bernard & Lloyd—"Little Miss Up-to-Date"—Tower & Darrell—Swiss Song Birds.

MASON CITY, IOWA.

Regent (First Half)—Adonis & Dog—Three Bartos—Bob Brown—Adanac Trio. (Last Half)—De Marest & Collette.

MISSOURI VALLEY, IOWA.

Majestic—Joe Barton—Arnold Trio—Walker & Texas.

NO. YAKIMA, WASH.

Empire (Apr. 21-22)—"Good-Bye Broadway." (Apr. 26-27)—Frank Colby & Co.—Weir, Temple & Dacey—Otto Koerner & Co.—Three Moriarity Girls—Murphy & Lachmar—Steve Steven Trio.

OMAHA, NEB.

Empress (First Half)—Walker & Texas—B. Kelly Forrest—Wheeler & Potter—Quakertown to Broadway. (Last Half)—Bruce, Morgan & Betty—"Five Fifteen"—Geo. & Paul Hickman—Cummin & Seham.

OSHKOSH, WIS.

Grand Opera House—Rice & Francis—Adanac Trio—The Dohertys—Great Kruger.

OAKLAND, CAL.

Hippodrome (Apr. 21-23)—Delavan Bros.—Van Ette & Gershon—Harry Mason & Co.—Two McCarvers—Cecile Trio—Barry, Nelson & Barry. (Apr. 24-27)—McIlroy & Hamilton—Fox & Foxie—Little Lord Roberts—Doyle & Wright—Argo & Virginia—Gelles Troupe.

PEORIA, ILL.

Orpheum (First Half)—The Bimbos—"Our Family"—College Quintette. (Last Half)—Veronica & Hurl-Falls—Flake & Fallon—Kingbury-Dano & Co.—Bison City Four—"On the Atlantic."

PUEBLO, COLO.

Princess (Apr. 21-22)—Wright & Earl—Lewellyn & Stanley—"Tate's Motoring"—Arthur & Leah Belle—The Pelmars. (Apr. 26-27)—Irving & Montrose—Warren & Wade—Marcelle—Kimball & Kenneth—Three Haigs.

PORTLAND, ORE.

Hippodrome (Apr. 21-24)—Santry & Norton—Hickey & Cooper—Moore & White—Minnie Burke & Boys—Variety Trio—Three Aikens. (Apr. 25-27)—Arts Bros.—Three Millards—Holmes & Holliston—Kahn & Eugene—Bert Shepherd.

PROVO, UTAH.

Columbia (Apr. 24)—Manley & Golden—Four American Beauties—Allen, Carroll & Plerlot—Hodge & Lowell—Flying Weavers. (Apr. 27)—Larry Haggerty—"Little Miss Foxy"—Scott & Scott & Douglas—Seymour's Happy Family.

REGINA, CAN.

Regina (Last Half)—Frontier Trio—Mack & Dean—Archie Nickolson Trio—Four Earls.

ROCKFORD, ILL.

Palace (First Half)—Ramona Ortes—Shaw Campbell—Bruce Duffett & Co.—Smith & Kaufman—Jack Wyatt. (Last Half)—Nadge—Angel & Fuller—Marshall & Montgomery—Otto Bros.—Hill, Tivoli Girls & Hill.

SIOUX CITY, IOWA.

Orpheum (First Half)—Kartell—Harry & Myrtle Gilbert—"On the 5:15"—Adolphe—Pemarest & Collette—"Submarine F-7." (Last Half)—Hanna & Partner—Kerr & Weston—"Here & There"—Wheeler & Potter—Hahn, Weller & Marts—"Makers of History."

SASKATOON, CAN.

Empire (First Half)—Frontier Trio—Mack & Dean—Anchis Die Olson Trio—Four Karla.

SPRINGFIELD, OHIO.

Majestic (First Half)—Sutter & Dell—Fagg & White—"Don't Lie to Mama"—Cooney Sisters—Kings & Willy Zimmerman—The Dohertys—Princess Kalama. (Last Half)—Sutter & Dell—Skelly & Helt—Jean Adair & Co.—Four Buttercups—Maxine Bros. & Bobby.

ST. LOUIS, MO.

Columbia—Steiner Trio—Dale Wilson—Alice Nelson & Co.—Angelus Trio—Dae & Neville Players—Klass—Halley & Noble—Princess Olga's Leopards.

Grand—Paul Petching & Co.—Fields & LaAddie—Helen Moretti—Swan & Swan—Fay & Jack Smith—Eldridge Barlow & Eldridge—Bertie Fowler—Arthur Devoy & Co.—Hoy's Minetrals.

Empress (First Half)—Ruby Girls—Hopkins—Four Axtell—"Fountain of Love"—Wallace Galvin—Four Bards. (Last Half)—Jordan Girls—Pinched Tally & Harty—"Over the Top."

FOOTLIGHT FAVORITES

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BASE BALL
NATIONAL LEAGUE
With Brooklyn, April 17, 18, 19
With Boston, April 20, 22, 23

STEIN'S
FOR THE STAGE & FOR THE BOUDOIR
MAKE-UP

"THE LIFE MASK"Petrova. Five Reels
Cast

Anita Courtland.....Madame Petrova
Woodruffe Clay.....Wyndham Standing
Capt. Hugh Shanon.....Thomas H. Holding
Mrs. Helen Courtland.....Matilda Burdage
Sarah Harden.....Lucille LaVerne
Richard Courtland.....E. J. Burns
Florence Robert.....Christine Mayo
Lady Mendel.....Edith Hinkle
Story—Dramatic. Written by an anonymous author. Produced by Petrova Pictures. Features Madame Olga Petrova.

Remarks

Woodruffe Clay, a wealthy bachelor, has loaned money to Mrs. Courtland. She forges Clay's name to a check, and he threatens her with arrest unless Anita, her daughter, will marry him. To save her mother, Anita does so.

Clay tries to make advances to her, and she knocks him down, injuring him seriously. He torments her, and she wishes he were dead. The next morning Clay is found poisoned. Anita leaves for Spain, where she and her former lover, Captain Hugh Shanon, resume their romance. News that Clay's murderer is suspected reaches Anita and she believes she is the murderer. She is about to give herself up, when her nurse confesses she killed Clay, and then commits suicide.

The picture is entertaining, as it has an air of mystery, many pretty scenes and some good lighting effects. Madame Petrova does her usual good work, and is ably supported by Thomas Holding, who does well as Shanon, Wyndham Standing, who is excellent as Clay, and Christine Mayo, as Florence, a vampire, who is Clay's mistress. The others do very well with the roles allotted them. The air of mystery surrounding the murder of Clay is well maintained, and the finish of the pictures leaves you doubting the possibility of the nurse's having committed the crime.

Box Office Value

Two days.

"THE TRAP"World Film. Five Reels
Cast

Doris Shaw.....Alice Brady
Jack Masterson.....Curtis Cooksey
Stuart Kendall.....Crauford Kent
David Shaw.....Robert Cummings
Nat Fletcher.....Frank Mayo
Story—Dramatic. By Robert Hill. Directed by George Archainbaud. Featuring Alice Brady.

Remarks

Alice Brady accomplishes a great deal in this picture. She rejects two lovers and falls into the arms of the third—a westerner.

The story tells of how Doris Shaw is driven out of her little fishing town home and meets a dissolute artist in the city who supports her in luxury. A western cowboy sees her picture on a poster and travels to the city with the set purpose of marrying her, and we need only say that he accomplishes his purpose to the satisfaction of Doris.

The story treads the beaten path and affords Miss Brady little opportunity to display any excessive emotional power. The supporting cast are like most supporting casts, satisfactory.

Box Office Value

Two days.

"THE HONOR OF HIS HOUSE"Paramount. Five Reels
Cast

Count Ito Onato.....Sessue Hayakawa
Lora.....Florence Vidor
Robert Farlow.....Jack Holt
Mrs. Proudeweather.....Maym Kelso
Mr. Proudeweather.....Forest Seabury
Sata.....Tom Kurahara
Story—Drama. By Marion Fairfax. Directed by W. C. DeMille. Featuring Sessue Hayakawa.

Remarks

The close-up of the Japanese is an immediate indication that a thrilling and blood-thirsty drama will follow.

Count Ito Onato, famous scientist, marries Lora, whose former lover, Robert Farlow, persists in paying her attention. The count enraged, poisons his wife, but repents afterwards. The only thing that will save her is blood-transfusion, and he sacrifices his life so that she may live undisturbed with Farlow.

Sessue Hayakawa, as the count, plays the villain in the most blood-thirsty manner possible, while Florence Vidor presents a very ideal portrayal of her role as his wife, as does Jack Holt as Farlow.

Box Office Value

Three days.

FEATURE FILM REPORTS**"THE HOME TRAIL"**Vitagraph-Blue Ribbon. Five Reels
Cast

Clara.....Nell Shipman
Tom Evans.....Alfred Whitman
Blackie.....Joe Rickson
Elsie.....Patricia Palmer
Higgins.....Hal Wilson
Sheriff.....S. E. Jennings
Story—Dramatic. Written by an anonymous author. Produced by Petrova Pictures. Features Madame Olga Petrova.

Remarks

Woodruffe Clay, a wealthy bachelor, has loaned money to Mrs. Courtland. She forges Clay's name to a check, and he threatens her with arrest unless Anita, her daughter, will marry him. To save her mother, Anita does so.

Clay tries to make advances to her, and she knocks him down, injuring him seriously. He torments her, and she wishes he were dead. The next morning Clay is found poisoned. Anita leaves for Spain, where she and her former lover, Captain Hugh Shanon, resume their romance. News that Clay's murderer is suspected reaches Anita and she believes she is the murderer. She is about to give herself up, when her nurse confesses she killed Clay, and then commits suicide.

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"MR. FIX-IT"Paramount. Five Reels
Cast

Mr. Fix-It.....Douglas Fairbanks
Mary McCollough.....Wanda Hawley
Marjorie Threadwell.....Marjorie Daw
Reginald Burroughs.....Leville Stuart
Aunt Agatha Burroughs.....Ida Waterman
Aunt Priscilla Burroughs.....Alice Smith
Aunt Laura Burroughs.....Mrs. H. R. Hancock
Uncle Henry Burroughs.....Frank Campeau
Story—Dramatic. By Allan Dwan. Directed by Allan Dwan. Featuring Douglas Fairbanks.

Remarks

All that needs be said is contained in the name of the star. Moving picture tradition is short-lived, but is well implanted for the time being. This is the day of Fairbanks, and once more we behold him in his versatile acrobatics with a live story as the excuse.

The hero undertakes to fix things for every one who has been maltreated by convention and snobishness. In the end, he fixes things for himself in such a way as to wind up in the arms of a pretty blonde. This is the story, but around this is wound the typical faults and fights necessary to a Fairbanks picture.

Taking the picture all in all, we would say that it is bound to go well, but is by no means the best that Fairbanks has thus far produced.

Box Office Value

Three days.

"BOSS OF THE LAZY Y"Triangle. Five Reels
Cast

Calumet Marston.....Roy Stewart
Jim Marston.....Graham Petite
Tom Taggart.....Frank McQuarrie
Neal Taggart.....Aaron Edwards
Betty Clayton.....Josie Sedgwick
Malcolm Clayton.....Walt Waitman
Bob Clayton.....Frank Lee
Dane Toban.....Wm. Ellingford
Dade.....Bill Patton
Story—Comedy-drama. By Charles Seltzer. Directed by Cliff Smith. Featuring Roy Stewart.

Remarks

Roy Stewart is fast gaining in public favor as one of the school of Western dare-devil actors who can register fierce faces and shoot with precision.

A story is only an excuse, as far as his pictures go, but, for the sake of record, we will set it down. Cal Marston, runaway son, returns to his father's ranch in time to miss that worthy's funeral, the parent's death being caused by Tom Taggart's foul assassination. The ranch is in the hands of stray travelers, a grandfather and his good-looking granddaughter, who makes Cal settle down. What more can we say but that Cal and the girl live happily ever after?

Stewart displays his ability as an excellent rider in this picture, for he performs some very difficult feats of horsemanship. Little can be said of the supporting cast, for, like all supporting casts, they are incidental.

Box Office Value

Three days.

"THE RED, RED HEART"Universal. Five Reels
Cast

Kut-Le.....Monroe Salisbury
Jack Newman.....Val Paul
Katherine Newman.....Gretchen Lederer
Rhoda Tuttle.....Ruth Clifford
John Devitt.....Allan Sears
Billy Porter.....Monte Blue
Molly.....Princess Neola
Story—Comedy Drama. Story by Honore Willsie. Directed by Wilfred Lucas. Featuring Monroe Salisbury and Ruth Clifford.

Remarks

Rhoda Tuttle, fiancee to a ranch owner, is in a very serious condition on account of a railroad accident, and is brought West to recover. She is dying simply because of the lack of a desire to live. Kut-Le, an Indian, who does the unusual by going to Yale instead of to Carlisle, kidnaps her, with the intention of making her well by giving her the desert cure and then return her to her white lover. But Rhoda becomes enamored of her Indian and, when the cactus works its charm, she walks down the aisle with Kut-Le.

The story is, at times, exciting, sufficiently so to sustain a certain amount of interest. Monroe Salisbury, as the Indian, plays true to form and tradition, and Ruth Clifford, as Rhoda, undergoes the transition from an insipid, lifeless girl to the passionate lover in satisfactory style. The rest of the cast is well chosen.

Box Office Value

Two days.

"RISKY ROAD"Bluebird. Five Reels
Cast

Marjorie Helmer.....Dorothy Phillips
Melville Kingston.....Wm. Stowell
Robert Grant.....Geo. Cheseboro
Miles Kingston.....Edw. Cecil
Van Belt.....Jos. Girard
Lottie Bangor.....Juanita Hansen
Mrs. Miles Kingston.....Claire Dubrey
Myrtle.....Sally Starr
Story—Drama. By Katherine Robbins. Produced by Ida Park.

Remarks

This picture is adapted from a story that appeared in "Live Stories." It was, therefore, natural to expect something that would shock the innocent and please lovers of the racy. But the picture is a grade or two above the ordinary and, for that reason, deserves favorable comment.

Marjorie Helmer leaves her country home and lover for the big city, where she meets Mel Kingston, wealthy bachelor, who supports her in luxury, without any loss of modesty or discretion on her part. Mel admires this steadfastness and marries her.

The complications and intrigue necessary for the continuity of the story have been well handled. Dorothy Phillips portrays the innocent girl with the same skill that she employs as the well dressed fashionable city woman. The rest of the cast contribute good support to the star.

Box Office Value

Three days.

"A RICH MAN'S DARLING"Universal. Five Reels
Cast

Julie La Fabrier.....Louise Lovely
Madame Ricardo.....Edna Maisan
Lee Brooks.....Philo McCullough
Mason Brooks, Lee's Father.....Harry Holden
Enrico Ricardo.....Harry Mann
Story—Comedy Drama. Directed by Edgar Jones. Featuring Louise Lovely.

Remarks

Julie La Fabrier, petite model in a dress-making establishment, goes on a spree when she is sent to deliver gowns belonging to Mme. Ricardo, who lives in luxury on the money of the rich Mason Brooks. Lee, his son, determines to rid his father of the woman. Julie poses as Mme. Ricardo, and Lee, overcome with a sudden stroke of affection, marries her. General confusion follows, but everything is straightened out.

The story does not breathe with excitement, yet a certain amount of interest is sustained throughout. Miss Lovely, as Julie, portrays the part to exactness, and is responsible for the rest of the cast are well chosen for the few laughs that are occasioned by the picture in their respective roles.

Box Office Value

Two days.

"LITTLE MISS NO-ACCOUNT"Vitagraph. Five Reels
Cast

Patty Baring.....Gladys Leslie
Edwin Sayer.....Frank O'Connor
Josiah Wheeler.....William Calhoun
Ann Wheeler-Ballinger.....Rulah Jensen
Stebbing.....West Jenkins
Herman.....Richard Wangeman
Ned.....Carlton King
Bobby.....Stephen Carr
Story—Comedy Drama. By Edward Smaney. Directed by William Earle. Featuring Gladys Leslie.

Remarks

Imitation is the sincerest form of flattery, but this method does not always spell success. This statement is prompted by Gladys Leslie's attempt to improve on Mary Pickford. Even rival motion picture organizations should realize that there is but one Pickford, and her name is Mary, just as there is but one George Cohan. We would forgive Miss Leslie's attempt if the story made up for the deficiency. But the story is as dry as a prohibition state, and the action is as snappy as a church meeting.

It tells of a little girl, "Patty," who has been brought up by a cruel step-father in ignorance of the wealth that her mother has left her. The foster parent has a sister who conducts a swell gambling joint that is in danger of being raided. Patty is approaching her eighteenth birthday and on that day her step-father is going to force her to sign away her property. She escapes from her home and is taken in by a newsdealer, who has a very clever little grandson, pal of Patty. Along comes an assistant district attorney, who falls in love with Patty, transforms her into an heiress, sends the step-parent and his sister to jail and marries the girl. A gambling raid is enacted before this occurs.

The paradox of the picture lies in the setting—Washington Square. Lives there a girl who plays with "kids" in Washington Square at eighteen? And, who ever heard of masters beating colored servants in this big city of ever ready "cops"? Of course, the picture is preposterous.

Miss Leslie probably had no choice in the matter of scenario. We will forgive the director and author—they probably knew not what they were doing. Let us hope that henceforth they will afford Miss Leslie a vehicle which will permit her to show her own true self and not an imitation of an inimitable actress. Stephen Carr, as Bobby the newsboy, is already known for juvenile parts, as is Carlton King, for colored roles.

Box Office Value

One day.

"NANCY COMES HOME"Triangle. Five Reels
Cast

Mr. Mortimer Worthing.....George Pearce
Mrs. Mortimer Worthing.....Myrtle Rishell
Nancy Worthing.....Myrtle Lind
Clavering Hayes.....Eugene Burr
Mrs. Jerry Ballou.....Anna Dodge
Mr. Jerry Ballou.....Percy Challenger
Phil Ballou.....Jack Gilbert
Stillson.....J. P. Wild
Story—Comedy drama, by B. D. Carber. Directed by Steve Norton.

Remarks

A bad scenario is enough to condemn any picture, especially when the actors do not make up for the deficiency. Scenarios do not matter in the case of Fairbanks, Farnum, etc., but they do elsewhere. The story of this picture creeps at a snail's pace—not more than one reel was necessary to fathom the climax.

Nancy Worthing, returning home from boarding school, finds that her parents are too much occupied with their social and business affairs to pay the slightest attention to her. As a result, we find her in the company of their very handsome chauffeur, Phil, who is really the son of a wealthy family. A few incidents are woven around this in order to evoke enthusiasm, but the finale is the usual "all live happily ever afterward."

If a suitable story were placed in the hands of Miss Lind she would develop into a screen favorite, but, as it is, Triangle is letting a good thing slip out of its hands.

Box Office Value

One day.

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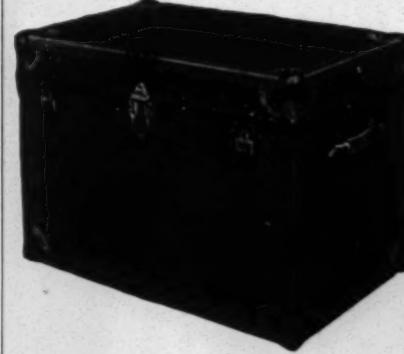
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